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SCIENCE AND ART DEPARTMENT OF THE COMMITTEE OF COUNCIL ON EDUCATION.

CATALOGUE

OF THE

SPECIAL LOAN EXHIBITION

OF

SPANISH AND PORTUGUESE ORNAMENTAL ART,

SOUTH KENSINGTON MUSEUM, 1881.

EDITED BY

J. C. ROBINSON, F.S.A.,

Member of the Academies of Fine Arts of Madrid, Lisbon, Florence, St. Luke at Rome, Bologna, etc.; Surveyor of Her Majesty's Pictures.

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CATALOGUE

OF THE

SPECIAL LOAN EXHIBITION OF

SPANISH AND PORTUGUESE ORNAMENTAL ART,

SOUTH KENSINGTON MUSEUM,

1881.

This copy, printed on large paper, is presented by direction of the Lords of the Committee of Council on Education.

South Kensington Museum,
December 1881.

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Science and Art Department of the Committee of Council on Education, South Kensington.

SPECIAL LOAN EXHIBITION OF SPANISH AND PORTUGUESE ORNAMENTAL ART.

At South Kensington the 10th day of January 1881.

BY THE RIGHT HONOURABLE THE LORDS OF THE COMMITTEE OF HER MAJESTY'S MOST HONOURABLE PRIVY COUNCIL ON EDUCATION.

1. A Special Exhibition of Examples of Spanish and Portuguese Ornamental Art from the earliest times to the close of the XVIII. century will be opened in the South Kensington Museum towards the end of the month of May, 1881.

2. The following gentlemen have consented to give their aid as a Committee to advise My Lords on the subject :—

CHAIRMAN.

H.R.H. PRINCE LEOPOLD, K.G.

HIS EXCELLENCY THE MARQUIS DE CASA LAIGLESIA, Envoy Extraordinary and Minister Plenipotentiary for Spain.
HIS EXCELLENCY SEÑOR MIGUEL MARTINS D'ANTAS, Envoy Extraordinary and Minister Plenipotentiary for Portugal.
HIS EXCELLENCY THE RIGHT HONOURABLE SIR HENRY GEORGE ELLIOTT, G.C.B., British Envoy and Minister to Austria-Hungary.
HIS EXCELLENCY THE HONOURABLE LIONEL SACKVILLE S. WEST, British Envoy and Minister to Spain.
HIS EXCELLENCY R. B. D. MORIER, ESQ., C.B., British Envoy and Minister to Portugal.
THE EARL OF WHARNCLIFFE.
THE EARL OF LYTTON, G.C.B., G.C.S.I.
THE VISCOUNT POWERSCOURT, K.P.
THE RIGHT HONOURABLE SIR HENRY AUSTEN LAYARD, G.C.B.
THE RIGHT HONOURABLE SIR WILLIAM HENRY GREGORY, K.C.M.G.

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F. Ottiwell Adams, Esq., C.B., British Embassy, Paris.
Sir John Crampton, Bart., K.C.B.
Colonel Arthur Ellis, C.S.I.
Francis Cook, Esq. Vizconde de Montserrat in Portugal.
Baron Davillier, Paris.
Augustus W. Franks, Esq., F.R.S., F.S.A.
Rear Admiral de Kantzow.
Alfred Morrison, Esq.
Adriano de Murrieta, Esq.
The Duc d'Osuna, Madrid.
E. J. Poynter, Esq., R.A.
Señor Juan F. Riaño, Madrid.
J. C. Robinson, Esq., F.S.A.
Baron Ferdinand de Rothschild.
C. Schreiber, Esq., M.P.
Monsieur du Sommerard.
Monsieur F. Spitzer, Paris.
Richard A. Thompson, Esq.
Count Edmond Zichy, Vienna.

HON. SECRETARY.

A. C. King, Esq., F.S.A.

3. Forms on which to enter descriptions of objects offered on loan will be sent in reply to applications addressed to the Secretary Science and Art Department, South Kensington, London, S.W.

4. It is proposed to keep the Exhibition open until the end of September, after which time the objects will be returned to their owners.

By order,

NORMAN MACLEOD.

At the request of H.R.H. Prince Leopold, Duke of Albany, K.G., Chairman of the Committee, their Majesties the Kings of Spain and Portugal have given their cordial support to the proposed exhibition, and have authorised the loan of art treasures from the various royal and national collections in each country.

The following gentlemen, at the invitation of the General Committee consented to act as Sub-Committees for Spain, Portugal, and France :—

SPAIN.

CHAIRMAN.

His Excellency the Hon. Lionel Sackville S. West,
British Minister.

His Excellency the Duc d'Osuna.
His Excellency Count de Valencia de Don Juan.
His Excellency Don Mariano Diaz del Moral.
Señor Don Manuel Zarco del Valle.
Señor Don Juan F. Riaño.

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PORTUGAL.

CHAIRMAN.

His Excellency R. B. D. Morier, C.B., *British Minister.*

Senhor Le Marquis Frontiera.
Senhor Le Marquis Fialho.
Senhor Francis Cook, Vizconde de Montserrat.

The following gentlemen, nominated by His Majesty the King of Portugal, acted as a commission for the collection of loans from that country :—

Senhor Delfim Guedes.
Senhor Antonio Thomaz da Fonseca.
Senhor Conselheiro Ignacio de Vilhena Barbosa.
Senhor Teixeira de Aragao.
Senhor Jose Luiz Monteiro.
Dr. Augusto Filippe Simoes.

FRANCE.

CHAIRMAN.

F. Ottiwell Adams, Esq., C.B., *First Secretary, British Embassy*

Monsieur Le Baron d'Alcochète.
Monsieur Edmond Bonnaffé.
Monsieur Maurice Chabrières Arlès.
Monsieur Le Baron Davillier.
Monsieur Gustave Dreyfus.
Monsieur Edmond Foulc.
Monsieur Ernest Odiot.
Monsieur E. du Sommerard.
Monsieur F. Spitzer.

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EXAMPLES OF ORNAMENTAL ART SUGGESTED FOR EXHIBITION.

1. Decorative objects of Hispano-Moresco origin.

Also of works in the "Mudejar" style, *i.e.* objects executed by Moorish Artists for Spaniards, or by Spanish Artists in the Moorish style.

2. Iron work.

"Rejas," or Wrought Iron Screens, Locksmith's work, Church Candelabra, Ornamental Door Nails, Door Knockers, Damascene work, or Gold and Silver inlaying on Iron.

3. Decorative Arms and Armour.

Embossed and Damascened Shields, Suits of Armour, Helmets, Saddle Bows, Hispano-Moresco Painted Shields ("Adargas"), and Swords and Poignards. Rapiers and daggers, Arquebusses, Pistols, Powder Flasks, &c.

4. Gold and Silver work.

Decorative Plate of Domestic use—Ewers and Salvers of Spanish Gothic work, end of 15th century. Silver tables and Mirror Frames, Embossed Dishes and Salvers, Caskets, Inkstands, objects in Gold and Silver Filigree work. Church Plate comprising "Custodias" or Monstrances, Chalices, Processional Crosses, Reliquaries, Paxes, Candelabra and Candlesticks, Altar Cruets and Plateaux, Censers, Vessels for Incense, etc.

5. Enamelled and other Jewellery.

Enamelled Gold Pendent Ornaments, Rings, Brooches, Pectoral Crosses, Rosaries, Necklaces, Pendent Reliquaries, Breast Ornaments, Ear Pendants, Jewels in Gold and Silver Filigree work and Seed Pearls.

6. Furniture.

Cabinets, "Contadores," or Secretaires, Coffers, Chairs, Bedsteads, Stools, "Brazeros," Spanish Marqueterie and Tarsia work, Indo-Portuguese Inlaid Furniture, Stamped Leather Hangings.

7. Carvings in Ivory, Wood, etc.

Statuettes and Groups in Painted Wood, Terra Cotta, etc.; Ivory Coffrets of Hispano-Moresco work, Crucifixes, Devotional Statuettes, Tablets, etc.

8. "Retablos," or Altar Pieces and Portions of the same.

Painted Panels and Pictures, being portions of Retablos and other Ecclesiastical Furniture of the 15th and 16th centuries, and Painted Diptychs and Triptychs of portable dimensions.

9. Pottery and Porcelain, and Glass Wares.

Hispano-Moresco Painted and Lustred Wares. Floor and Wall Tiles ("Azulejos"). Earthenwares of Talavera, Alcora, Valencia, Seville. Porcelain of Buen Retiro, and Alcora. Glass Wares.

10. Textile Fabrics.

Tapestry and Embroidered Wall Hangings, Canopies and "Cloths of Estate," Hangings for Beds, Curtains or "Portières," Counterpanes, articles of Costume, Guipure, Lace, specimens of Ancient Stuffs and Embroideries. Church Vestments, Copes, Chasubles, Dalmaticas, Mitres, Altar Frontals, Corporals or Covers for Chalices, etc.

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INTRODUCTION.

DOWN to a quite recent period all that was noteworthy in the art of the Spanish Peninsula was supposed to consist in the works of a few great painters of the 17th century. The names of Ribera, Velasquez, Alonzo Cano, and Murillo, were household words, and most lovers of art had some acquaintance at least with the genuine productions of the first and last mentioned artists, but of the architecture, sculpture, and decorative or industrial arts in general, it may be fairly said there was no knowledge whatever.

With the exception of a few engravings of celebrated pictures, no illustrated works on art had ever been produced in Spain. Didactic treatises on painting of the 16th and 17th centuries, of little real value, and one important work, *The Biographical Dictionary of Spanish Artists*, by Cean Bermudez, produced at the end of the last century, were the only sources of literary information afforded by the country itself.

The latter work speedily served as the common basis for histories of Spanish painting and biographies of artists, produced in several other countries, including our own, during the last seventy or eighty years; but these works were for the most part mere compilations, conveying partial, distorted, and exaggerated ideas of Peninsular art, rather than solid information. One or two works on the Moorish architecture of the Alhambra, and some picturesque illustrations, in which the architecture and ornamentation of Spanish cities, cathedrals, etc., were more or less imperfectly and inaccurately represented, appeared, it is true, so far back as forty or fifty years ago; but with regard to the decorative or industrial arts of the Peninsula in general there was an entire blank.

It was reserved for an art connoisseur, writer, and traveller, whose varied acquirements, originality, and enthusiasm were of a very exceptional order, to break fresh ground, and to unveil, so to speak, the pre-eminent treasures of other and scarcely less interesting branches of art, which, in spite of

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centuries of spoliation and destruction, are still to be found in Spain and Portugal. To Richard Ford, the author of the *Handbook of Spain*, must be awarded the distinction of having been the first to treat of the arts of the Peninsula in a comprehensive and adequate manner. The introductory remarks in this well-known book, which appeared in 1845, threw entirely new light on Peninsular art, and revealed at once rich fields and vistas, especially attractive from the mysterious oblivion in which they seemed to have so long remained enshrouded. Ford was certainly the first to call attention to classes of art monuments, in which the Peninsula undoubtedly stands unrivalled—to the splendid "retablos" or altar-pieces of the Spanish cathedrals and churches, the admirable wrought-iron work—the "rejas" or screens and balconies—the "custodias," monstrances, chalices, processional crosses, reliquaries, etc., the gold and silver vessels of infinite variety for use in ordinary life, the sculpture and carving in painted wood and terra-cotta, the church vestments, embroideries, etc. It was impossible to read his enthusiastic, yet well warranted, descriptions of these marvels, without experiencing the keenest desire to become better acquainted with innumerable art monuments, obviously differing very greatly from those of an analogous kind in other countries.

Ford's work appeared at a time when a great awakening of interest in industrial and decorative art in general was about to take place. The Universal Exhibition of 1851 was the main cause of this movement, whilst the resulting establishment of the South Kensington Museum, soon, in a rapidly increasing measure, directed special and particular attention to the analogous art developments of former epochs. At the next great international gathering in London, in 1862, this newly-awakened interest was responded to by the formation at South Kensington of the loan exhibition of mediæval, renaissance, and more recent art objects, and on this occasion important specimens of Peninsular origin were forthcoming.

This again, unquestionably formed an epoch, and was a starting point for more methodic efforts in the same direction; ultimately at the Paris Exhibition of 1867 the various European countries were invited to contribute not only their respective current productions, but also methodic series illustrating the development of precedent art industry within their respective bounds. On this occasion Spain, and to a greater extent Portugal, were represented by collections got together for the occasion from various sources, and undoubtedly the splendid and most original art objects then exhibited gave a vogue and status to Peninsular art, which speedily

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had a potential effect in the country itself. This coming appreciation had nevertheless been anticipated in England. Shortly after the close of the loan exhibition of 1862, which had been directed by the writer, then superintendent of the art collections of this Museum, he made, in the course of his official duty, the first of a series of journeys of exploration in the Peninsula, with the view of becoming acquainted with art monuments *in situ*, and of acquiring specimens for the Museum. These expeditions, each of several months' duration, were repeated in successive years, and in the course of them the Peninsula was systematically traversed in all directions. The result was the formation for the first time, at South Kensington, of some approach to a methodic collection illustrating the decorative and industrial arts of the two peninsular kingdoms.

No such attempt had before been made either in the Peninsula or elsewhere, the Archæological Museum in Madrid was then unthought of, indeed, it may be said to have been the direct consequence of this action of the Kensington Museum, and of the Paris Exhibition of 1867.

At the period in question, railways had scarcely yet made their appearance in the Peninsula, photography was almost unknown, and the country was not overrun by the professional dealers, native and foreign, who have since ransacked every nook and corner of the land. On the other hand, in these comparatively early days of the collecting "furore," facilities for the discovery and purchase of specimens were few, and the work of acquisition slow and difficult. A few brokers and silversmiths alone occupied themselves casually in the commerce of antiquities in Madrid, Lisbon, and one or two other of the chief cities. Neglect and destruction were still the rule. Ancient things, once out of use, if their materials had any intrinsic value, were forthwith demolished and utilised. The fine enamelled jewels of the 16th century were often broken up for the stones and the gold. The most admirable works in silver were currently consigned to the melting pot—the splendid iron "rejas" were converted into mules' and asses' shoes, and the gorgeous carved and gilded woodwork of dismantled churches and convents burnt for the sake of the bullion to be derived from the rich gilding on its surface.

Of late years, however, fortunately or not as it may be deemed, all this has been changed. Whilst, on the one hand, the political troubles of Spain have caused the expropriation of a great number of precious works of art, the property of the Church, whereby many ancient towns have suffered in having been deprived of objects of great local interest, such objects

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have at all events been rescued from the chances of destruction, in having usually fallen into the hands of intelligent amateurs and collectors. The ever-increasing avidity with which all classes of works of art and curiosities are now sought for, and the enormous enhancement of the pecuniary value of such things, have led to a complete revolution in the country itself. At the present time, indeed, Spain and Portugal can boast as numerous and well-organised a band of dealers and peripatetic "brocanteurs" as any country in Europe. Nor has the Peninsula been behind-hand in the inevitable sequel—the fabrication of fraudulent imitations of specimens in the classes most in request.

The authorities of the South Kensington Museum have continued to acquire specimens of Peninsular origin whenever opportunities presented themselves, and in 1872 a catalogue of the acquisitions of the Museum in this section, prefaced by an introductory essay and note on Spanish industrial art, was prepared for the Science and Art Department by Señor Juan F. Riaño, of Madrid. This was followed in 1879 by a Handbook of the industrial arts in Spain, by the same accomplished author, also issued by the Department.

Although the writer undertook, at the first inception of the present exhibition, to edit the catalogue, and to assist in the work of describing the specimens exhibited, it would have been alike unnecessary and ungracious to have written a fresh introductory treatise. Señor Riaño's labours had forestalled much that he would have had to relate, and it would have been necessary to have availed himself largely of that gentleman's original researches, whilst in the brief compass available, little more could have been done than the putting the matter already formulated under the auspices of the Museum, into a new dress. He has, therefore, thought it better to simply reprint Señor Riaño's introduction on the present occasion, and to refer the reader for further information to the more extended treatise by the same author before alluded to.

Some notes and observations by the writer on specific art classes and particular specimens, will, nevertheless, be found in the body of the catalogue, but it seems desirable, here on the outset, to make a few remarks as to the general distinctive characteristics of Spanish and Portuguese art respectively, more particularly as Señor Riaño's treatise relates to the former country only.

The art of the two kingdoms is indeed closely allied, and its manifestations are often virtually identical. As a general rule, at all events, there are no such well-marked and obvious

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differences betwixt the characteristics of Spanish and Portuguese art, as will, in the absence of exact information as to the local origin of specimens, enable the observer to decide with absolute certainty whether they were produced in the one or the other country. Nor will this be deemed extraordinary, when it is considered what an intimate connection has always subsisted betwixt them.

Throughout the middle ages Portugal formed one of a number of independent kingdoms into which the Peninsula was divided, and it cannot be said to have been distinguished by any special pre-eminence, stronger spirit of nationality, or greater aptitude for culture than the other states. The same long-enduring struggle with the Mahometan invaders had taken place in Portugal as in most other parts of the Peninsula, and the visible evidences of the sometime domination of the alien race became as strongly impressed on the arts of Portugal as on those of any part of Spain. Apart from extraneous influences, which manifested themselves at certain periods, and were, from obvious causes, different in the two countries, it may almost be assumed that there is no more real necessity for treating of the art of Portugal as a development apart, than there would be for dealing separately with that of the several provinces of Spain. At a certain period, however, Portuguese art did undergo a powerful extraneous influence or fashion of which some account should be given.

The early connection of Portugal with India, where important colonies were ultimately established, in the long run certainly exercised a real and appreciable influence on the decorative and industrial arts of the mother country. Not only at a very early period in the 16th century were objects of Indian art manufacture imported in great numbers into Portugal, but it also seems evident that to a certain extent popular predilection or fashion led to these objects being imitated in the European country. The present exhibition contains many works of this class, amongst these may be specified the well-known Indo-Portuguese inlaid-wood cabinets, caskets, etc., these are believed to have been for the most part made at Goa in the 17th or 18th centuries, but it seems highly probable that articles of furniture of this style were also currently made in Lisbon, Oporto, Evora, and other Portuguese towns. But in Portugal the master art—architecture even—at the beginning of the 16th century, displays marked evidence of the importation and adoption of Indian forms of ornamentation, etc.; a notable instance may be cited in the famous "Capella imperfeita," the unfinished chapel attached to the great church of Batalha. That florid and ornate structure displays in fact a most extraordinary

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mixture of transitional Gothic and Hindoo ornamentation. Some time later in the 16th century, in the choir of the Jeronymite church at Belem, elephants are introduced as prominent ornamental features. The Emmanuelite style in short, as the peculiar phase is termed which arose during the reign of the great Portuguese monarch, Don Emmanuel (1495-1521), frequently displays this Indian influence in the most unmistakable manner.

There is evidence even, that during this period original monuments of Hindoo sculpture of considerable size were brought over to Portugal. At this day in the grounds of the ancient villa of Penha Verde at Cintra, the country house of Don John of Castro, may be seen many specimens of such sculpture brought home by the great navigator.

This Indian influence naturally did not penetrate to any extent into Spain, but the great colonial empire of the latter country was the cause, at a somewhat later period, of analogous manifestations; works of art manufacture from Mexico and the South American colonies, particularly in the precious metals, were, especially during the 17th century, poured into Spain in great profusion—a quaint and semi-barbarous style, probably originated by artists and workmen of mixed breed, renders these objects easily recognisable. Curious reminiscences of aboriginal American ornamentation are clearly noticeable in such things, and Spanish industrial art itself became to a considerable extent inoculated with this exotic influence. Peculiarities of style evidently derived from this source may even yet be seen lingering in remote parts of Spain.

The Portuguese settlement at Macao, on the other hand, was the means of introducing at an earlier period than elsewhere in Europe, Chinese art objects, and the European imitations of such things seem to have been, in the first instance, executed and brought into vogue in Portugal. Evidence of this is afforded by the well-known and sumptuous embroidered silk bed-quilts of the 17th century, so many of which display the pseudo-Chinese style of design.

In the silversmith's art, which, when the Peninsula became the first recipient of the bullion from the New World, attained to such pre-eminent excellence, Portugal certainly stood on a level with the rest of the Peninsula. The magnificent ewers and salvers of the beginning of the 16th century, several of which are included in this exhibition, and which from their florid and gorgeous, and at the same time most original, style, are perhaps the most coveted objects in the entire range of decorative Peninsular art productions, have nearly all been found in Portugal, and were doubtless produced there. But

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works of very similar style were nevertheless executed at the same time in various parts of Spain; it is sufficient to specify the fine silver-gilt pyx made at Cordova, belonging to the Museum, to render it evident that the prevalent forms and details of the transitional Gothic style of the end of the 15th and beginning of the 16th centuries, as embodied in silver work, were in the main identical in both countries.

Portugal, nevertheless, certainly attained special repute for her gold and silver wares, and there are many indications that fine pieces of wrought plate were current objects of exportation to other countries. In an inventory of the English crown plate sold by Charles I. in the early part of his reign, which has recently come to light, is specified a numerous series of "Portingal silver cups," most probably the semi-Gothic salvers on raised feet, of which the exhibition contains several examples.

Amongst the diversified objects contributed to the exhibition are some which, although acquired in the Peninsula, cannot with certainty be held to have been produced in the country, but as such specimens are, for the most part, intrinsically beautiful and instructive works of art, it has been thought better to retain them, than, by insisting on any rigorous rule as to evidence of origin, to have deprived the collection of what in any case are attractive contributions.

J. C. ROBINSON.

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ESSAY ON SPANISH ART.

BY SEÑOR JUAN F. RIAÑO, OF THE EDUCATIONAL BOARD OF THE MINISTERIO DEL FOMENTO, SPAIN.

Reprinted from the Catalogue of Spanish Works of Art in the South Kensington Museum in 1872.

THE history of artistic objects of Spanish manufacture in Spain begins after the downfall of the Roman Empire, when the Visigothic monarchy was established in the Peninsula, and the country constituted itself under the form of a separate and independent kingdom. It would not be difficult, notwithstanding, to mention archæological objects belonging to an earlier period which have been found in Spain, but it generally happens that they present the exclusive character of the industries of Rome, and, at other times, that of the Phœnicians and other possessors of the soil, who have acquired more or less influence in the country; the doubt, therefore, always remains as to whether the objects that are found in the excavations in Spain were importations rather than specimens of her own industry.

When the Visigothic kingdom was constituted in Spain at the beginning of the 5th century, changes occurred, as they did in other countries, which altered completely the internal and external life of the ancient society of the West. After the first moments of the struggle, and when the new monarchy began to give encouragement to science and the arts, the Latin element was still always predominant, and to this was soon after added the Oriental element derived from Constantinople, which concentrated in itself the importance of the world, and was able to impose artistic forms which are still known among us under the name of Byzantine, and which had been imported thither from Persia and other parts of the East.

The Visigothic monarchy terminated at the beginning of the 8th century; at that period the Arabs invaded the

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Peninsula and took possession of the greater part of the territory. The Christians in the meantime organized their defence from the mountains of the Asturias, where the principal chiefs had taken refuge, and three centuries passed before they were able to recover Toledo, A.D. 1085, and other four, A.D. 1492, before they turned the Moors out of the country.

The continued contact of the Christian and Mahomedan races, notwithstanding the barbarism of the time and the difference of creed, did not oblige them to live perpetually as enemies, for in the conquered towns, after the first moments of the struggle were over, each race continued to follow their own religious precepts. This contact could not fail to influence works of art and industry, and for this reason many archæological objects of the Spanish middle ages possess a peculiar character. Both races were inspired by the Byzantine style, but, as the Christians received from France and Italy the artistic models accommodated and accepted in other European countries, the Arabs were inspired sometimes directly from Constantinople, and at other times from Damascus, and other Oriental localities. To this must be added the prohibition, which they respected to a certain degree, not to reproduce in their ornamentation the forms of animated beings; this circumstance gave their works a special and different character from that of other nations. In consequence of this there existed in Spain various and different centres of civilisation: *Cordoba*, the first residence of the Caliphs, *Seville*, *Valencia*, *Granada*, and other places after the fall of the Caliphate, and in the Christian monarchies the principal towns of *Castille*, *Leon*, *Aragon*, and *Cataluña*. This continued influence of the Arabs has caused a number of Spanish industries to present a special character which cannot fail to excite great interest.

Oriental art developed itself in Spain under two different systems, varying one from the other. In the first epoch, from the 8th to the 12th century, more or less, Byzantine ornamentation is constantly reproduced, and mosaics and other modes of decoration are employed which were used in the churches in the East, and it is only the profusion of horse-shoe arches and Cufic inscriptions which give a special character to this kind of ornament. The Cathedral of *Cordoba* is the best specimen of this style. In the second period, that is to say, from the 13th century until the end of the 15th, the Arabian ornamentation assumes a completely distinct character, and it is not easy to determine whether the transition has been operated within the locality, or whether these forms came direct from the East, as appears more

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probable. At that time a new style was created at Granada, far richer and more profuse, although the materials used were poorer. The geometrical modelling applied to flowers and plants, in combination with straight lines, and the system of pendentives with stalactite details, constitute the chief base of this ornamentation, which, with an immense variety, covers the walls and ceilings of the palace of the Alhambra. At the Kensington Museum some of the genuine tiles and capitals are preserved, and an interesting collection of reduced models of the Alhambra which will enable the student to judge of the style of this period.

Besides these two styles peculiar to the Arabs there existed a third, known as *Moorish* or *Mudejar*. The *Mudejares* were the inhabitants of Moorish towns which fell into the power of the Christians, and were allowed to continue their religious rites and customs. This style is a mixture of Christian and Moorish elements, which is more frequently met with in Spain than on any other soil, and has been used simultaneously in architecture and objects of decorative art in Spain; and not only did the Christians give their work to Moorish workmen, or copy their style, but the Jews also applied to them when they built their synagogues, and thence result the interesting examples of this architecture at Toledo, the Transito and Santa Maria la Blanca, Santo Spiritu, Segovia, and Santiago de Peñalva, unique of their kind. Of one of these ancient synagogues, converted afterwards into a Christian church, dedicated to Sta. Maria la Blanca, there exists at Kensington a full-size reproduction of one of the arches with the entire decoration.

Belonging to the *Mudejar* style of this curious mixture of Arabian and Christian art there is also an interesting specimen at the Museum, the "Alhacena," or cupboard, bought at Toledo, which is all the more curious as there is nothing else of its kind known in Spain. Among the most remarkable examples of Mudejar style in Spain may be mentioned the "Casa de Mesa," at Toledo, the palace of the Mendozas at Guadalajara, the Alcazar, and "Casa de Pilatos" at Seville.

Simultaneously with pure Arabian, and with the Mudejar or combined style, Christian art of the middle ages developed itself in Spain under its two aspects of *Romanesque* and *pointed*, with the same purity and the same system as in countries north of the Peninsula. There are numberless monuments of all kinds still existing in Spain, in which it is impossible to trace the slightest Arabian influence. The reason of this may be found in the fact that Spaniards were obliged to preserve their affinity with other Latin

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races, or with those where Latin was the official tongue and from these, especially from France, they received continually their elements of culture. As, at any rate, the *Romanesque* and *pointed* styles had reached a degree of perfection sufficient to accommodate themselves to all the requirements of the period, it so happened that, on importing these elements into Spain, they were reproduced entirely without the necessity of searching for assistance which they did not require from the culture of the Mahomedans.

There existed therefore in Spain a *Romanesque* and a *pointed* period, developed in the same way as in the north of Europe, but with the single difference that, in the Peninsula, historically considered, Gothic architecture may be considered always half a century backward compared with France.

In the last years of the 15th century the influence of the Italian *renaissance* invaded everything, and became the absolute origin of art in the following centuries. Spain was the country which experienced this influence in the highest degree, and produced the greatest number of works, out of Italy, for this great epoch of artistic movement coincided with the material enlargement of the country during the reigns of Ferdinand and Isabella, and of the Emperor Charles V. There existed at that time a period of transition, which comprehends the last years of the 15th century and the beginning of the 16th, known in Spain by the name of *plateresque*. The specimens of this style are exceedingly interesting, for they present a varied combination of pointed and Italian elements, and on some occasions there is added to these the "Mudejar" or Moorish, presenting a triple combination of decoration, all three of them proceeding from a good origin and of a fine artistic character. In the Cathedral of Siguenza there is a doorway of a chapel presenting a combination of these three styles. After the *plateresque* style there came a period when Italian models exclusively predominated in Spain, and from the last years of the 16th century art followed the same course as in other countries, endeavouring first to reproduce classic models, bare of ornamentation, and afterwards falling into the excesses of the *Baroque* style, which in Spain, during the time of the architect Churriguera, were greater than elsewhere, and ending at the close of the last century by reproducing the classic style, without any spontaneous feeling, inspired by the erudition of the academies.

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Sculpture, Ivories, Furniture, and Metal Work.

Sculpture, as a branch of art, independent of the Moors in all that relates to the reproduction of animated forms, acquired its importance in Spain by following the Italian and French schools. It cannot be denied that the Moors often broke through their precepts concerning the representation of animal life, but such instances among them were only exceptions to the general rule. Spain, it may be said, is one of the countries where there still exists the largest number of sculptures and carving of all kinds. Many names of sculptors of the middle ages are known, among them Maestro Mateo, the author of the magnificent gateway of the Cathedral of Santiago, of which there is a fine reproduction at the Kensington Museum. In Cean Bermudez, —*Diccionario de Artistas Españoles*, Madrid, 1800,—the student will find notices of many other important masters. The brilliant epoch of sculpture in Spain belongs to the 16th century, and was due to the great impulse it received from the works of Berruguete and Felipe de Borgoña. Berruguete is justly considered the most important Spanish sculptor of the 16th century. He was the chief promoter of the Italian style, and the choir of the cathedral of Toledo, where he worked so much, is the finest specimen of the kind in Spain. Toledo, Seville, and Valladolid were at that time great productive and artistic centres, and artists were established there who carved images and retablos.

A large proportion of Spanish sculpture in wood, as in the case of the choir seats of the cathedrals, when carved was left in its natural colour, but the greater number of works, as, for example, the religious images and the sculptured groups forming the retablos, were painted and gilt. The system of painting these groups is not peculiar to Spain, for during the 16th century the Spaniards did nothing but imitate what was done in other countries, but in the 17th century, when painting in Spain acquired an original and individual character, in the time of Velasquez, Murillo, and Zurbaran, wooden sculpture was also characterized by special proceedings in the manner in which it was painted. During the former times the flesh was painted with a single tint, covered by a thick coat of varnish, without the pretention of reproducing the complete series of tints which exist in a human face. The draperies were made by laying colour on a gilt ground, and tracing upon it, "estofado," fine designs. In the 17th century the system completely changed, the drapery is copied from nature, the heads and extremities of the statues are painted with as much minuteness as in a

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miniature, and the expression of the face is heightened to such a point as to be almost life-like. This character is peculiar to Spanish sculpture of the 17th century, and the artist who carried it to the greatest perfection was *Alonso Cano*, of Granada, one of the most distinguished painters and sculptors of Spain.

The general character of Spanish sculpture is always religious, far more so than in other countries. The fervour and enthusiasm of the lower orders for all religious matters undoubtedly contributed to this. It was the custom to represent by groups of painted sculpture larger than life, called "Pasos," scenes from the Passion of our Lord, which were carried in procession during the ceremonies of the Holy Week in most of the towns of Spain. Many of these still exist and are used. In Seville there are splendid specimens by *Montañes*, at Valladolid by *Hernandez* and *Juni*, and at Murcia by *Salcillo*.

The principal merit of Cano, as may be seen by the fine works by him at Granada, is the correction and purity of his modelling, a remarkable circumstance, considering that he lived in the bad times of the Baroque style. The ivory plaque at Kensington, representing St. Francis, and ascribed to this artist, gives an idea of his style; it is very like his manner of modelling.

It was very common among the sculptors of Granada to make "terra-cotta" figures, painting them in the same manner in which they did those made of wood; this industry continues in Andalucia until the present day. At the Museum there are specimens of this kind, an interesting example being the statuette of the Virgin of the Immaculate Conception, by Risueño, one of Cano's best pupils.

Wood and other common materials have been worked in Spain with great profusion; ivory, on the contrary, has been much less used by sculptors than it was in other countries, except by the Arabs. Among the most interesting of these are a fine casket with Arabic inscriptions at Sanguesa in Navarre, a fine casket at the Museum dated 359, and two remarkable boxes. They both have inscriptions in Cufic characters with the names of the Caliphs, Al Hakem and Abd-er Rahman, who reigned in Cordoba in the 10th century, and where it is probable these boxes were made. A fine cross from San Isidoro at Leon, now at the Archæological Museum of Madrid,[1] should also be noted.

Arabian authors give many details of the personal luxury of the Caliphs of Cordoba, the prodigious magnificence with which they decorated their palaces, and the presents they

[1] No. 41 in the Special Exhibition.

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received from other monarchs, but nothing is more difficult than to meet with specimens of the number of objects which served for daily use. To the rarity of these boxes, and their artistic merit, must be added the special interest they possess from having been preserved as reliquaries in some of the churches of Castille. This fact might show the error into which many authors have fallen who suppose the two races, the Christian and Mahomedan, to have been living continually in a state of feud. It is evident that these caskets were used without the slighest scruple during the middle ages to inclose relics of saints, and were placed in the most conspicuous positions in the churches, and if some Catholic priest had not thought of devoting them to this use, without stopping to consider their origin, they would not have been preserved until the present day.

A number of ivory carvings are met with in Spain of very little artistic merit, but which possess a peculiar character of their own. There are a large number of statuettes of the 16th and 17th centuries made in the Spanish Philippine Islands. These statuettes were carved by natives of the country, and have certain reminiscences of Indian and Chinese art in the immobility and rigidity of the attitudes of the figures, the exaggerated mechanism, and the profusion with which the ivory is used as if it were a material of little cost. The Portuguese were the first initiators in their colonies of this style of art.

Although the Moorish artists in Spain did not imitate the forms of animated life, that did not prevent them from being excellent wood carvers, and in all matters concerning decorative art their work alternated with that of the Christians in the same way that it did in architecture. Of the pure Arab style there exist in Spain the ceilings and doors of the Alhambra, models of skill and beauty. Of the Christian type may be mentioned the choir seats of the Cathedrals of Leon and Zamora in the German style, and those of Toledo and Valladolid belonging to the Italian style; all of them admirable works of art.

The Moorish system of combining geometrical tracery with inlaid work, reliefs, and pendentives in the manner they employed in their stucco work, extended itself in all the localities inhabited by the Moors, who accommodated their customs and ornamentation to the Gothic style. The finest specimen of this combination applied to decorative art is the reliquary of painted and gilt wood procured from the monastery of Piedra, now at the Academia de la Historia, Madrid. It is in the form of a triptych of folding doors, with Gothic arches in relief, painted outside and inside with

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religious subjects in the Italian style. In the upper part there is a cornice of pendentives of pure Arabian tracery, and the mouldings of the frame are in the same style. This object is dated 1390, and is one of the finest specimens existing of the carpenter's work of the middle ages.

At the same time and in the same places that the Moorish or *Mudejar* artists carved in wood, the carvers also worked who came from the north of Europe and Italy, and the Spaniards who followed those models. The choir stalls and magnificent sculptured retables to be met with at Seville, Toledo, Saragossa, Alcala, and other places, prove the great acceptance these artists met with. As a specimen of wood carving of the Italian renaissance period, applied to an object of furniture, the magnificent wardrobe by Gregorio Pardo, A.D. 1549, outside the chapter house at Toledo, may be mentioned as one of the most beautiful things of its kind.

These various styles of ornamentation were applied to the cabinets, "bufetes," of such varied forms and materials which were so much the fashion in the 16th and 17th centuries. Those most characteristic of Spain are such as are called "Vargueños," which follow the tradition of the school to which the reliquary above mentioned belongs. These cabinets are decorated outside with fine ironwork, and inside with columns of bone painted and gilt. At Kensington there is a good specimen of one of these cabinets.

The other cabinets or *escritoires* belonging to that period, which are so frequently met with in Spain, were to a large extent imported from Italy and Germany, while others were made in Spain in imitation of these, and as the copies were very similar it is difficult to classify them. It may be asserted, however, that cabinets of inlaid woods, like those so largely imported from Germany, of which specimens exist in the museum, were made with great perfection in Spain at the end of the 16th century; for in a memorial written by a maker of tapestry, Pedro Gutierrez, who worked for Queen Isabella, he says, "The escritoires and cabinets brought from Germany are worth 500, 600, and 700 reales each, and those of the same kind made in Spain by Spaniards are to be had for 250 and 300 reales." This is confirmed in a dialogue on furniture by Luna, printed in Paris in 1669, in which, praising an inlaid cabinet, he says, "You will see soon a finer cabinet than this. Where was it made? The cabinet and chairs come from Salamanca." Soon afterwards the introduction of German furniture into Spain was prohibited, but this did not include what was made in the Spanish provinces of Flanders, nor is it probable the prohibition lasted long. In an edict of Philip III., promulgated in Valladolid in 1603,

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"cabinets of all sorts coming from Nuremberg" are prohibited.

Besides these inlaid cabinets, others must have been made in the 16th century inlaid with silver. An edict was issued in 1594 prohibiting with the utmost rigour the making and selling of this kind of merchandise in order not to increase the scarcity of silver. The edict says that "no cabinets, desks, coffers, brasiers, shoes, tables, or other articles decorated with stamped, raised, carved, or plain silver should be manufactured, and that whoever buys or sells them should lose them." A large number of cabinets of all kinds must have been manufactured in Spain; the number that figure in the inventories of the kings and grandees of Spain seems almost incredible.

Another important industry which reached great perfection in Spain during the middle ages and the renaissance period is *ironwork* in all its decorative branches, and especially as employed for chapel doors or screens, *rejas*, inside the cathedrals. Notwithstanding the vast number which have been destroyed, there still exist a great number in Spain, to which it is necessary to draw attention, for hardly any specimens have been published in works relating to decorative art, and they undoubtedly are worthy of a special study. There is hardly a cathedral in Spain where there are not a number of these fine *rejas*. As a splendid model, the *reja* decorated with figures in high relief and fine ornamentation of the renaissance period, made by the Maestro *Bartolome* for the Chapel Royal at Granada, at the beginning of the 16th century, may be mentioned. Most admirable also is the fine *reja* at Toledo by *Francisco Villapando* in 1548. As models of small *rejas* of admirable tracery, those at *Salamanca* at the *Casa de las Conchas*, and the railings round the sepulchre of *Anaya* at the cathedral, are deserving of all praise. *Toledo, Valladolid, Segovia*, and other Spanish towns are full of windows and balconies which might well be imitated in the present day. As was the case with wood carving in the 16th century, large centres were formed in the principal towns of Spain, where the great iron masters worked, but the locality where they acquired greater perfection, and where the tradition of the fabrication of iron still exists, is the Basque provinces. There were many artists of merit who devoted themselves to this art. The architect and sculptor, Cristobal Andino, who made in 1528 the fine reja of the Capilla del Condestable in the cathedral of Burgos, was the author also of other important works in silver and iron. *Cean Bermudez* in his Dictionary has collected a number of details and names of Spanish ironworkers.

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The application of iron was adopted as an ornament in private houses. There are still in many Spanish towns a great number of doors decorated with iron bosses, nails, and knockers. At the Kensington Museum an interesting collection of these nails will be found. Besides the centres where large workshops existed for the works going on at the cathedrals, other localities were famous for their specialty in the manufacture of iron. *Ocaña* and *Ajofrin*, a MS. statistic drawn up in 1576 informs us, made excellent spurs and stirrups. *Illescas* also produced fine iron, and at some villages of Biscay very fine sword hilts were made; and *Toledo*, it is well known, was famous for its blades.

It is probable that the industry of iron was imported into Spain from abroad, as was the case with most of the industries existing in the country; but, once imported, it acquired great importance there, and developed a special style of its own. This was not the case with bronze work; this always preserved the Italian character of its origin. The celebrated artist *Pompeo Leoni*, well known for his splendid groups of Charles V. and his family at the Escurial, and *Jacome Trezzo*, soon induced other artists to copy their style, but none of their imitators possess a national character except *B. Morel* at Seville, the author of the Tenebrarium at the cathedral. Two monstrances at South Kensington are specimens of this style.

Goldsmiths' and Silversmiths' Work.

Of all the industries of an artistic character which have existed in Spain, goldsmiths' and silversmiths' work is the one of which there still remain a greater number of specimens of the earliest times. The discovery of the treasure of *Guarrazar*, found at a village six miles from Toledo, enables us to judge of the magnificence of the Visigoths, and the character of their works. The jewels found there are now at the Royal Armoury at Madrid, and the Hôtel Cluny in Paris.

This treasure consisted of eleven votive crowns, some decorated with gems, and some with ornaments in high and low relief, three crosses of the same style, an engraved emerald representing a rude Annunciation of the Virgin, and various fragments belonging to other crowns and crosses.[1] Although these crowns are analogous in form, they vary in richness and ornamentation. The most remarkable among them are the two which were given by the King Swinthila, 621–631,

[1] No. 35 in the Special Exhibition.

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and King Receswinthus, 650–672; their names are embodied in pendent letters round the outer circle of the crowns. The crowns themselves are made of a series of gold plates united by hinges, which form the circle into which the head was meant to enter. In the outer part there is a series of openwork rosettes, and in their centres sapphires and pearls rudely set, probably that they should not be mistaken for false stones, then so commonly used. The interstices are filled with small plates, polished on each side, of cornelian or other silicates, set with great nicety in the manner employed for cloisonné enamel. Underneath the circle hang the letters with chains, gold beads, and pearls, and from the upper rim four chains which are used to suspend the crown, and from them hangs a cross of the same style.

The artistic character of these jewels is of the Latin Byzantine style. The beadings, the palms, the foliated borders, the rosettes, and other circular ornamentation, which are visible in a barbaric form in these crowns and crosses, are the same as in the painted vases and other objects of classic antiquity. The form and richness of the gems, the number of pendants belonging to them, and the manner in which colour is introduced by means of pietre dure, glass, and pastes, in combination with gold, are, on the contrary, in the same style as that employed in the East.

Considering these jewels from a mechanical point of view, it is evident that in the Visigothic period the proceedings employed by the Romans were still traditionally used, although the artistic skill and finish of purer times was wanting. San Isidoro, a Spaniard and contemporary writer, gives us in his work on Etymologies, lib. xix., most interesting details on the names, the use, and the shapes of the gems employed by the Visigoths. Much has been written concerning the treasure of Guarrazar; the most interesting books on the subject are by Don Jose Amador de los Rios,—*Arte Latino Bizantino en España y las Coroñas de Guarrazar.* Mad. 1861. Don Pedro de Madrazo, *vide* Mon, *Arquitectonicos de España.*

The Visigoths employed a proceeding by which they were able to stretch gold plates of different sizes, which they afterwards ornamented with openwork tracery in high or low relief, by means of punches or moulds made on purpose. Besides precious stones, they used beads, incrustations of glass, and different coloured pastes *en froid,* which gave them richness of effect, and which, used afterwards for enamelling by fire, constitute one of the most important elements of the jewel work of the middle ages.

Spanish goldsmiths' work continued, after the invasion of

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the Arabs, to give great signs of life among the Christian population, notwithstanding the precarious situation they must have been in after the first years of the re-conquest. We are led to suppose this from the number of jewels and donations of all kinds which were made to the different churches. The most remarkable which still exist belonging to this period are the two fine crosses at the *Camara Santa*, of Oviedo, called the *Cruz de los Angeles*, and the *Cruz de la Victoria*. The Cruz de los Angeles is a cross of equal sides, wider at the extremities like a Maltese cross; the interior is wood covered with gold plates decorated with filigree and precious stones, some of them antiques. At the back there is an inscription, "Offert Adefonsus humilis servus Christi. Hoc opus perfectum est in Era DCCCXLVI." (*i.e.* A.D. 808). The *Cruz de la Victoria* has the extremities of the arms lobed; the inferior one is slightly longer than the rest. This cross is also made of wood, and the tradition is that it was carried about in warfare by the King Don Pelayo. It is covered with gold plating and a large number of gems of all sorts. This cross was made in 908, according to the following inscription at the back: "Offerunt famuli Christi Adefonsus Princeps et Scemena Regina. Hoc opus perfectum est . . . operatum est in Castello Gauzon anno regni nostri XLII. discurrente Era DCCCCXLVI." (*i.e.* A.D. 908). It is an interesting circumstance that the Castle of *Gauzon*, a castle in the same province of Asturias, should be mentioned as the spot in which it was manufactured. There is a great analogy in the workmanship of these crosses, and in both of them colour is employed by means of small pieces of red and green paste incrusted into gold. There is a cross of the same style at the Cathedral of Santiago of the 9th century.

There are several archæological objects at Oviedo of great interest; among them a Roman diptych of ivory and caskets of different forms and materials. The most remarkable of these is the casket containing relics, known by the name of the *Arca Santa*, one of the most interesting monuments of the kind existing at the present day.

The holy ark is made of wood covered with silver plates with remains of gilding, and is decorated with figures and groups in relief, with Latin and Arabic inscriptions.

The bishop Don Pelayo, who was bishop at Oviedo at the beginning of the 12th century, says in his chronicle that this ark was carried full of relics, at the beginning of the 7th century, from Jerusalem to Africa, and that, owing to the invasion of the Arabs, it was taken to Cartagena or Seville, and from there to Toledo, and lastly to Asturias. This story is probable, for the ornamentation of part of the

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ark belongs to the 7th century, and the rest of it undoubtedly to the end of the 11th or beginning of the 12th century, the period in which it was re-made by Don Alfonso V., to judge by the Latin inscription on the lid.

The Moorish influence on Christian art is perceptible in the Arabic characters on the border, which do not form any legible inscription, and were probably simply used for ornamentation.

In speaking of goldsmiths' and silversmiths' work of the 11th century, it is necessary to mention the magnificent high altar of the Cathedral of Gerona, in Cataluña. This altar is of alabaster, and is covered on three sides with silver plates, fastened on wooden boards, while in front the plates are of gold. This altar is decorated with figures in relief, representing subjects from the life of our Lord, the Virgin, and Saints. In the centre, and towards the lower part, there is a female sphinx on green enamel, with the following Latin inscription :—"Jussit fieri Guisla Comitissa." This lady was the wife of the Count of Barcelona, Berenguer Ramon I., who died in 1035. Between the figures and ornamentation precious stones are set, and some of them are pietre dure of the classic period. This altar may justly be considered one of the most important specimens of Spanish goldsmiths' work known, and the probable circumstance of its having been made in Cataluña renders it doubly interesting.

The retable on the upper part is also composed of silver plates, consisting of figures and religious subjects, and was made in the 14th century by Pedro Benes, or Barners, a silversmith of Valencia. The whole altar is covered with a silver baldaquin of a latter date.

The specimens of Spanish Moorish jewellery are exceedingly scarce. Except some caskets still used to contain relics in some of the Spanish cathedrals very few are to be met with in Spain, although the number of coins still found is very great. Of Oriental workmanship of the 11th century there is at Kensington a portion of a bracelet with an impressed pattern and applied filigree ornament, with a horseshoe pattern, and, as admirable specimens of chiselled enamelled and gilt work made by the Spanish Moors in the 15th century, two fine swords may be mentioned, one belonging to the *Marquis of Villaseca*, of which there are photographs at the South Kensington Museum, and the other belonging to the *Marquis of Campo Tejar*, now at the Generalife at Granada.

Notwithstanding the scarcity of objects of Arab workmanship in Spain it is not possible to doubt their importance or influence. The system they employed is still used in

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Salamanca and Cordoba, where filigree is worked in the same manner in the present day.

From the 13th century the details relating to the goldsmiths and silversmiths who worked in the Christian towns of the peninsula become more numerous. Guilds were established under the patronage of St. Eloy, and there is hardly a town of importance in Spain without special statutes relating to this industry during the 15th century. The greater part of these statutes are published, and form part of the municipal legislation, and through them we are aware of what was required in order to become a goldsmith or silversmith, the system they used for marking silver, and many other details relating to this manufacture. The system of marking silver in Spain continues the same, with very slight variations, as was used there in the middle ages. The silversmith marked his work and sent it to the assayer who tried and marked it with the arms of the town, and added his own name or some special sign. Each piece therefore had three marks, the silversmith's, the assayer's, and the arms of the town where the object was made.

In order to help to classify Spanish silversmith's work I have given in the *Handbook on the Medieval Arts of Spain* numerous names of Spanish gold and silversmiths, obtained from original documents.

There has always been a tendency in goldsmiths' work to reproduce architectural forms and ornamentations, but from the 13th century, in the specimens which exist of Spanish workmanship, this tendency is more decided, and the special character adopted in the last three centuries of the middle ages is the reproduction of the architectural models of the period, and this system continues during the renaissance and Baroque times. This fact is illustrated by the objects still containing relics in the Spanish cathedrals, and the specimens belonging to the 16th and 17th centuries at the Kensington Museum.

Numerous details have reached us of the immense sums spent by the Spanish kings and nobles, who squandered their fortunes in keeping up luxury which was in no way in harmony with the state of the country; and, if it were not for the specimens that have reached us, it would be difficult to believe the writers of the time, or the numerous details given in existing inventories. When Dⁿ Pedro I., surnamed "the Cruel," left Seville in 1366 to punish his brother, Dⁿ Enrique, who had rebelled against him, the insurgents seized a galley in which the king had deposited his treasures, which, in coins and objects of gold, weighed 3,600 pounds, without counting precious stones and jewels. At the death of Dⁿ Pedro, three

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years after, notwithstanding the state of Spain in the 14th century, he left an immense quantity of precious stones, pearls, and objects of gold and silver. The Spanish grandees, who imitated the kings, displayed the same magnificence in their palaces, and even in the latter part of the 17th century, when Madame D'Aulnoy visited Spain, she describes as marvellous the amount of plate she saw at the houses of the Spanish nobility. The continual remittances of silver which arrived from Mexico contributed undoubtedly to this magnificence, which gave rise to frequent prohibitions against the excesses which caused *Montesquieu* to say in his "Esprit des Loix," that the repeated statutes of the Spaniards prohibiting the use of precious metals, were as absurd as if the States of Holland prohibited the use of cinnamon.

It is not to be wondered at that this luxury existed in the cathedrals and sanctuaries of Spain, for the church possessed immense property, and received constant and enormous donations. The manner in which the French plundered the jewels at the Escurial gives us an idea of what the treasures of the Spanish churches must have been before the French invasion. In 1810 the French sent a commission to the monastery, who took possession of the treasures there, only allowing the friars to remove from the reliquaries the relics they contained. As the number of caskets and jewels of rock crystal, gold, and enamel, containing relics, was almost innumerable, it took an immense time to do this. The French broke them to pieces to save time, and threw the relics into baskets, which they left to the friars, and the gold and silver and precious stones they carried off with a number of silver lamps and holy vessels, in ten camp waggons, which were escorted to Madrid by 300 horse. Most of these things were gifts of kings or other great persons. It is impossible to describe the wanton destruction and robbery committed by the invaders in the Spanish churches, where they destroyed the largest collections of art objects of gold and silver workmanship existing in Europe. From the Cathedral of Leon alone they carried away more than 10,000 pounds weight of old silver.

To the destruction caused by the French it is necessary to add the neglect of Spaniards themselves to preserve the artistic objects collected by their ancestors. The Spanish nobility have gradually sold their jewellery, plate, and old furniture, and have substituted for them modern things, so that there are very few of the old Spanish houses where there is anything of importance left. In this manner collections have disappeared, which in the present day would form the delight of connoisseurs, such as those belonging to

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the Marquis of Moya and the Duke of Hijar. The family of the Marquis of Moya had the privilege granted them, in 1500, by Ferdinand and Isabella, that the reigning sovereign should present them yearly with a gold cup on the 13th of December, in remembrance of the delivery of the treasure, deposited at the Alcazar of Segovia, to them on St. Lucia's day, when they were proclaimed kings of Spain. The Dukes of Hijar have enjoyed, until 1875, a privilege granted in 1441 by D^{n}. Juan 2° to the Count of Rivadeo, that the king or queen reigning in Spain should send him or his heirs every year the dress they wore on the Epiphany. Not a vestage remains of either of these interesting collections.

The most important Spanish silver works of art reproduced architectural models. From this analogy the name of *plateresco* is probably derived, which is given in Spain to constructions of the end of the 15th and beginning of the 16th century. There are objects of silversmiths' work worthy of notice where no architectural reproduction existed, such as images of the Virgin covered with silver plating, in imitation of drapery. Curious examples of this are to be seen at Astorga, of the 14th century, and of the 15th and 16th, at Toledo, Seville, and other Spanish towns; but the most striking specimens of silversmiths' work are the fine custodias, *monstrances*, of which there are important and interesting ones still existing in Spain which were saved from the French.

Spanish *monstrances* are generally composed in the form of a small edifice of different tiers. In the centre is placed the monstrance, *ostensoir*, containing the consecrated host to be carried in procession on Corpus Christi day. The multitude of columns, statuettes, minute subjects in relief, pinnacles, and general ornamentation, render the custodias of the best time of silversmiths' work complete works of art. Many great artists devoted themselves in Spain to this artistic industry in the 16th century, such as *Becerril, Carrion, Merino*, and others, but those who legitimately bore the palm were the family of d'Arfe, a race of silversmiths proceeding from Germany, from whence came Enrique Arfe, the first who established himself at Leon at the beginning of the 16th century. Immediately afterwards he made the famous custodia of that cathedral, which was robbed by the French. In 1513 he made one for the Cathedral of Cordoba, and from 1515 to 1524 he worked at the one at Toledo. These two last still exist and are in the Gothic style, and both are models of beauty and exquisite workmanship. *Antonio de Arfe*, a son of Enrique, and a native of Leon, made, at the end of the 16th century, the *custodia*

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of Santiago, executed with admirable delicacy, without Gothic reminiscences, and in the best renaissance style. *Juan de Arfe*, a son of Antonio, followed his father's profession and acquired great fame from his silver works and the books he published on the subject. Among other works existing of his is the fine custodia at Seville, in the Greco-romano style, which he finished in 1587, and described in a book he published at the time. Juan de Arfe worked principally at Valladolid, which must have been in the 16th century an immense centre of silversmiths, when Navagiero, the Venetian ambassador to Charles V., says that there were more silversmiths at Valladolid than in all the principal possessions of Spain. There are interesting examples of this period at Kensington. The *Pax*, with the subject chiselled in high relief of the Virgin giving the chausable to St. Ildefonso, is probably the work of *Alonso Dueñas*, of Salamanca, the carver and goldsmith. Note also the processional cross, ornamented with foliage and statuettes, the silver-gilt chalice, and various other specimens of the work of the 16th and 17th centuries.

The importance of these great silver works, the immense sums they cost, and the years required to finish them, have made the names of the silversmiths appear in numerous documents which have reached our time. It is most fortunate that these specimens of their work should have been preserved; but the small jewels have almost all disappeared, the tradition of this industry is gradually becoming lost, and we know very little of the artists who worked them. The genuine jewels of the middle ages and renaissance period are very scarce. The collection at Kensington obtained from the sanctuary of the Virgen del Pilar, at Saragossa, is very important.

We know very little respecting the great Spanish jewellers of the 16th century. *Jacome de Trezzo* and *Rodrigo Reynalte* worked for the Spanish kings and nobles. There can be no doubt that this industry was as common in Spain as silversmiths' work. Three curious and interesting MS. volumes of the 16th century exist in Cataluña, containing the designs the silversmiths and goldsmiths had to present as specimens of their work before they were admitted into the guild or corporation of silversmiths. These volumes have never been mentioned by any of the writers who have treated of this subject, and may be considered unknown.[1]

[1] Since the above was written these designs have been engraved in *fac simile*, and the names of the authors enumerated, in the excellent work of M. le Baron Charles Davillier, *Recherches sur l'Orfèvrerie en Espagne, &c.* Paris: Quantin. 1879. The reader is referred to this work and to Señor

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The three pendant jewels at Kensington, belong to this school of Catalonian jewellers, for they are exceedingly like these designs.

If it were possible to examine the jewels at the Cathedral of Toledo it would not be difficult to recognize the work of many of the goldsmiths who are mentioned in papers in the archives of the cathedral.

Gold and enamel settings in the style of the 16th century continued to be the fashion in the 17th, and were copied in Spanish America, from whence a number of jewels must have been sent, made by silversmiths who had settled there from Spain. A most beautiful and interesting specimen of Spanish-American goldsmiths' work is a gold crown decorated with enamel and precious stones, belonging to a confraternity at Toledo; this crown was made by *Andrez Martinez*, in San Francisco de Guatemala, in 1641. The jewels at the South Kensington Museum, representing the Virgin, are probably South American workmanship of the 17th century, for they agree with other artistic objects of the Spanish colonies. A large silver casket at South Kensington is of the same period and workmanship.

The most characteristic Spanish jewels of the 17th century are those called "lazos," a bow made of gold openwork set with emeralds or rose diamonds. At the Museum there are two specimens, admirable of their kind. Besides these specimens there are, at Kensington, rings and earrings, completing the jewels worn by a Spanish lady of the time.

During the 18th century silversmiths and goldsmiths copied models of the *Baroque* or *Rococo* style, known in Spain by the name of *Churrigueresque*.

After the Bourbons became kings of Spain in 1700, French fashions began to invade the country, imitation stones were mounted in silver, and all that was produced in France was adopted in Spain. It is, notwithstanding, a curious fact, that, although French influence had been so constant in Spain from the beginning of the last century, the peasantry continue to wear in many localities the same ornaments which were worn in former centuries. The interesting collection of modern Spanish peasant jewellery now at the Bethnal Green Museum will sufficiently prove this.

Riaño's *Handbook of Spanish Art*, issued by the Science and Art Department (Chapman and Hall, 1879), for much detailed information on Spanish goldsmiths' work and jewellery, and for the names of a numerous series of artists. —J. C. R.

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Pottery and Porcelain.[1]

Pottery is one of the industries which acquired great importance in Spain during the middle ages and renaissance.

From the time when Pliny, Martial, and other Latin authors praised the pottery made in Spain, until the domination of the Arabs, we possess no details of the importance of this industry, and, although in some localities Roman forms were reproduced in the common pottery, as is still the case, there is no doubt that the establishment of pottery in Spain is due to the Arabs. The details of the localities where this industry flourished are very scarce, but the specimens of Hispano-Moresque ware are numerous, and enable us to judge of its merit and artistic character. The first of these in importance is the fine vase still at the Alhambra; it is about a yard and a half high, and is covered with ornamentation and enamelled in colours, with fine gold reflets. Two large figures of antelopes are painted in the centre, and at intervals there is an Arabic inscription —El-youmnu wa-l-ikbal—"Felicity and Prosperity." This vase is the finest specimen of this pottery known. A companion vase was robbed from Granada at the beginning of the present century, and a third of the same style belongs to a gentleman at Granada; it came from a village church, where it was used to support a holy water vessel.

The tiles, *azulejos*, at the Alhambra are the oldest and most interesting existing in Spain, for the great variety of their design, their colour, and the delicacy with which they are inlaid. There is a fragment of this mosaic work, from the Alhambra, at Kensington. The abundance of tiles at Granada, and the circumstance of the vase having also been found there, would make it appear probable that a manufactory of pottery existed in the neighbourhood. The earliest mention we find of lustred ware will be found in Edrisis geography. This author in describing Calatayud in the 12th century, one of the most important towns of Aragon says:—"Here is made the gold-coloured pottery which is exported to all countries." The next allusion is to be found in the African traveller Ibn Batoutah, who says that "at Malaga is manufactured the fine pottery of gold porcelain, which is exported to the most distant countries."

The first Spanish text which I have met with which mentions pottery is in an original letter written about A.D. 1422, from Saragosso, by D^{na} Juana de Aragon to the

[1] For a very full account of Spanish pottery the reader is referred to Señor Riaño's *South Kensington Handbook*, p. 43.

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Abbess of S^te^ Domingo el Real de Toledo, in which she gives orders for "yellow, black, white, and green tiles which were made at Toledo;" and mention is made also of painted tiles which were made there. From this letter one infers that plain coloured tiles were to be used, to be cut in pieces to form mosaic patterns. D^na^ Juana says she had sent for workmen from Seville, *maestros*, to do this; it is probable, therefore, that pottery had reached a great height in Seville. The manufactory of coloured tiles at Toledo was important. Marineo Siculo in his *Memorable Things of Spain*, devotes a chapter to the pottery of Toledo, which gives an idea of the localities in which it was manufactured in the beginning of the 16th century. "In Spain, earthenware vessels are made of various forms, and, although they are excellent in many parts of Spain, those most appreciated are those of *Valencia*, which are very much worked and gilt, and at Murcia much excellent pottery is made of the same kind, and at Murviedro and Toledo much is made which is very thick, white and green, and much yellow, which seems gilt, and is employed for daily use, for the kind most esteemed is glazed with white. Also at *Talavera* an excellent white and green ware is manufactured, which is thin, very fine, and many different vessels are made of several sorts. Also at *Malaga* excellent pottery is made, and at *Jaen* and *Teruel* more excellent and finer than the others." This quotation is taken from the Spanish translation of the book printed at Alcala in 1539. At the South Kensington Museum there is a brim of a well of this Toledo earthenware, with a bold Cufic inscription in green on a white ground, one of the most ancient specimens existing of this pottery. In the church of San Salvador, at Toledo, there is a baptismal font of the same material, with a Gothic inscription.

In many other Spanish towns pottery was manufactured of even greater importance. At *Inca*, *Mallorca*, and other places of the Balearic Islands, they used to manufacture a large quantity of gold coloured pottery at the end of the 15th century, which was exported to Italy and other cities on the Mediterranean. The royal ordinances of the Island of Iviza mention, that "The principal traffic and the greatest industry of ancient times, of the Island of Iviza, consisted in some vessels of the finest earthenware, well baked and curiously carved, of which an innumerable quantity was sent off to Africa and other places, not only on account of the excellence of their worth which was admirable, but the speciality of the clay, which preserved from poison." The name of *Majolica* was derived from Majorca, and is still used to designate pottery of this kind.

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In the kingdom of Valencia there were a number of villages where pottery was made. At *Biar* alone there existed fourteen manufactcries of earthenware in the 16th century. The most important, however, of these manufactories was that of *Manises;* the lustred ware made there was held in great request by the pope, cardinals and princes. Baron Davillier gives interesting details of the manufactories of the Balearic Islands and the kingdom of Valencia. The manufactory of Manises has continued, although in a state of dilapidation and decay, until the present day, and is characterised in the latter times by the copper red tones of the lustres. In the *Atlante Español*, 1778 to 1795, this manufactory is mentioned. At the South Kensington Museum there are specimens of *Manises* lustred ware. At Barcelona excellent lustred pottery was made at the end of the 16th century. The corporation of potters figure at Barcelona from the middle of the 13th century. In 1314 a regulation was passed on the mark and stamp with which the masters were to seal their pieces, and the quality and other conditions which were to belong to them. From that time until the 17th century many other regulations have reached us relating to this corporation.

In all these manufactories there are traces of Moorish workmen, but at Catalayud, in Aragon, we find in a deed granted in 1507, that "*Muhammed ben Suleyman Attaalab*, an inhabitant of the suburb of the Moors at Catalayud, and an artificer of lustred golden earthenware, engaged himself with *Abdallah Alfoquey* of the same locality, to teach him the said industry in the space of four years and a half from the date of the deed." The manufacture of the large and important specimens at Kensington, must have required experienced workmen, masters in drawing, and skilled in the combinations required to produce the different tones of the reflets, from the copper red to the yellowish white in which silver predominated.

There are most important specimens of these different styles at Kensington. Many of them have coats of arms in the centre, and were made for persons of high rank in the 15th and 16th centuries. These dishes were hung on the dressers and on the walls, and are still found in this manner in some localities of Spain. In these latter years some dishes have been found which are painted with the same colours as are used in the tiles. This coloured pottery is exceedingly scarce. At Kensington there are two specimens of this ware. Tiles, "azulejos," painted à reflets, are only to be found at the *Cuarto Real* of Santa Domingo, at Granada, and at the Casa de Pilatos, at Seville.

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During the middle ages *azulejos* and earthenware had been decorated with a mixture of Arab and Gothic ornamentation. At the renaissance, Italian forms began gradually to be adopted, at first in the "azulejos," and afterwards in other kinds of pottery.

Tiles or "azulejos" have been very generally used in Spain for wainscotings, and have adapted themselves to the different modifications of architecture. From the development of Italian art in Spain at the beginning of the 16th century, tiles vary in ornamentation, and sometimes, even as was the case at Sta. Paula and the Alcazar of Seville, Italian artists came over to paint them. Shortly afterwards lustred ware began to experience the same changes. During the whole of the 16th century artistic pottery divided itself into two schools. One kept to the traditional designs, and even when it put aside the geometrical tracings or the Gothic ornamentation for the Italian method, always kept to the primitive proceedings and the same tones of colour. In this pottery no semi-tints or light and shade were used, the tendency being to imitate the early mosaic tiles; they employed pure colours separated from one another by a slight line or division. Of "*azulejos*" of this description there is a collection at Kensington of more than a hundred different designs from Toledo and Segovia. The other school of potters on the contrary used shaded colours, and especially yellow and blue tints, and instead of reproducing geometrical traceries and mosaics, followed the usual system of painting. This style began at the end of the 16th century, and continues at the present day. In the Chapter-house of the *Seo*, at Saragossa, there is a magnificent pavement of tiles of a decided Italian character, of admirable design and colour, with an inscription —Reales Fbcas De Dª Maria Salvadora Disdier . Bru . fª Año 1808.

The same thing has occurred with Hispano-moresque pottery à reflets, for, although in the province of Valencia this industry has been continued almost until the present day, they soon adopted the Italian style of design and colour, and this system was followed by all Spain, the principal places where pottery was made being *Talavera, Sevilla* (Triana), and *Valencia*. The forms continued generally to be Oriental, and the colouring was of two distinct styles—figures and ornamentation in blue on a white ground, and a combination of colour on different grounds. The subjects most common to this period are men on horseback fighting a bull, and brightly painted in yellow, blue, and green. At the Kensington Museum there is a specimen of this pottery.

The same system is continued in the present day, although

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with a less artistic character, at Triana and Andujar. The collection of modern pottery at Kensington gives examples of this style. The earliest mention I have been able to find of the unglazed pottery of Andujar is in a history of Jaen, by Ximenez Paton, written in 1628, in which he says that, "The white unglazed earthenware of these towns of Jaen and Andujar are very remarkable for the curious manner in which they imitate different figures of animals, such as porcupines, fish, syrens, tortoises, &c." It is interesting that these models are continued at the present day.

Judging by the details which have reached us, the manufactory of Talavera must have been the most important in Spain. As this subject has not yet been treated, I will mention some of the historic details I have met with on the subject. In a history of Talavera, a MS. volume, dated 1560, mention is made of the "white, green, blue, and other coloured Talavera ware." In an inventory of the effects of D^{na} Juana, a sister of Philip II., in 1573, in which details are given of objects of great value, several pieces of "white earthenware of Talavera" are mentioned. In a statistical report drawn up by order of Philip II., in 1576, it is stated that Talavera "produced fine white glazed earthenware, tiles, and other pottery, which supplied the country, part of Portugal, and India." The *Padre Ramon de la Higuera*, in his *Republicas del Mundo*, 1595, speaks of the pottery made at *Talavera* in terms of the highest praise. In two MS. histories of Talavera of the middle of the 17th century (1648), I have found numerous details of the Talavera pottery. The author says the pottery made there "is as good as that of Pisa, and that a large number of 'azulejos' were also made to adorn the front of altars, churches, gardens, alcoves, saloons, and bowers, and large and small specimens of all sorts. Two hundred workmen worked at eight different kilns. Four other kilns were kept to make common earthenware. Red porous clay vases and drinking cups were baked in two other kilns in a thousand different shapes in imitation of birds and other animals, and *brinquiños* for the use of ladies, so deliciously flavoured that after drinking the water they contained, they eat the cup in which it was brought them." Madame D'Aulnoy, in her *Voyage d'Espagne*, mentions the custom the ladies had of eating this porous clay. In another MS. history of Talavera, written about the same time, it is said they made there "perfect imitations of oriental china, and that this pottery was used all over Spain, and sent to India, France, Flanders, Italy, and other countries, and was esteemed everywhere for the perfection of the colouring and brilliancy of the glaze." This author also mentions the red earthen

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pottery, bucaros of Toledo, of which there is a collection at the South Kensington Museum. In Larruga's *Memorias Economicas*, written in 1787, he says that the manufacture of pottery continued in a brilliant state until 1720; that in 1731 they obtained certain privileges, and regained the importance they had partially lost; but at the end of the century the pottery made there was very inferior.

Many other manufactories of pottery existed in Spain in the last century, where painted and glazed earthenware was made, although none could compete with the one established at Talavera. At *Puente del Arzobispo* there were more than ten manufactories at one time, without counting those at *Toledo, Segovia, Zamora, Barcelona, Madrid, Triana, Denia,* and other towns of the province of *Valencia.* Among these the manufactory of *Alcora,* established in 1729 by the great Count of Aranda, deserves special mention; he sent for French artists from Marseilles and Moustiers, and spared no expense to establish it. Many remarkable specimens of this pottery exist. The mark generally used is an A in red or brown.

In the latter half of the 18th century, the importance of ceramic industry in Spain was absorbed by the royal manufactory of porcelain at *Buen Retiro,* one of the most important which have existed in Europe, established by Charles III. in 1760, and which may be considered a continuation of the one at Capo di Monti, which was founded by the same monarch at Naples in 1736.

Charles III. took the greatest interest in promoting this artistic industry, and spared no time or trouble in order that every facility should be given to the artists who worked there; and he spent enormous sums in establishing it. As soon as he inherited the crown of Spain, after the death of his brother in 1759, he ordered that all the things appertaining to the manufactory of Capo di Monti should be sent to Spain, with the artists and workmen employed there. Nineteen sculptors and painters came over, all of them first-rate artists. This number was afterwards increased by Spaniards who worked there.

This manufactory produced from the beginning admirable specimens of porcelain, some of extraordinary dimensions. The two rooms decorated with porcelain plaques at the royal palaces of Madrid and Aranjuez are admirable examples of this porcelain. Vases, figures, and fine dinner services were also made there.

Several kinds of china were made at Buen Retiro; hard and soft paste, glazed and unglazed, biscuit and porcelain flowers, and imitations of Wedgwood. Even in Spain the

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specimens which exist are exceedingly scarce, for the porcelain made there was kept, during the first thirty years after the works were established, for the exclusive use of the royal family; and it was only after the death of the king, in 1788, that it could be procured by the general public. It is only at the royal palaces that an idea can be had of the perfection to which this china had been brought. A colossal clock and four large vases, decorating the four corners of one of the rooms at the palace at Madrid, are the finest things of the kind which exist.

The marks employed in this porcelain are a fleur-de-lis in blue or violet; an M. in red or gold, with a crown above, an abbreviation of Madrid; sometimes also with C. C., the monogram of the king. Another common mark is the following: R. F. Œ. PORCELANA. Œ. S. M. C.

In some instances the painter's or modeller's initials are painted or engraved side by side with the fleur-de-lis.[1]

Glass Vessels.

Spanish pottery and *porcelain* are much esteemed in the present day, and the specimens existing are searched after and collected with interest in and out of Spain; but this is not the case with Spanish glass: this study has been completely neglected, and the specimens do not figure as they ought to do in museums and private collections. It is very probable that, by the time they are properly distinguished, many of the specimens of glass now considered Venetian will be seen to belong to some of the numerous Spanish glass manufactories. I understand that the Baron Charles Davillier is preparing a special work on this subject.

There existed in Spain, during the 16th, 17th, and 18th centuries, a number of glass manufactories which were established there in imitation of the Venetian, and it may be confidently asserted that those of *Barcelona* and *Cadalso* attained great eminence and competed with them.

In judging from the indications which appear in contemporary authors, frequent mention is made of *vidrio* glass, which must have been the common kind, and *vidrio crystalino*, which had a whiter and clearer hue, imitating rock crystal. The specimens of old Spanish glass which I have been able to study up to the present time appear to me relatively heavier than the Venetian, and the forms often reproduce traditional Spanish shapes.

[1] A list of the artists who have worked at the porcelain manufactory of Buen Retiro, with the marks, appears in *South Kensington Handbook*.

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As no writer has hitherto treated in a special manner of Spanish glass, I will mention some of the historical information I have met with on the subject. Al Makari, the Arabian author of the *Mahomedan Dynasties in Spain*, copying an Arab author of the 13th century, *Ash shakani*, says that "*Almeria* was also famous for the fabrication of all sorts of vases and utensils, whether of iron, copper, or glass." This is the earliest mention I have met with of this industry among the Spanish Arabs. Among the towns belonging to the Christians in Spain, *Barcelona* is the one that distinguishes itself by the antiquity and excellence of its glass. In a special municipal edict of 1324 there is a prohibition that the glass ovens should not be inside the city owing to the danger they might cause to the rest of the population. In 1455 permission was granted to the *vidrieros*, glassmakers, to form a corporation under the patronage of St. Bernardino, and from this period some of the members figure as holding municipal charges. The special ordinances of the corporation are not known, but only those which were given by the municipality in 1659. Capmany, in his *Memorias* of the commerce of Barcelona, written in 1779, mentions this, and says the master *vidrieros* required six years of apprenticeship and practice.

From the 15th century many authors praise the glass made at Barcelona. In a MS. by *Jeronimo Paulo*, who writes, in 1491, a description in Latin of the most remarkable things at Barcelona, he says, "they also send to Rome and other places many glass vessels of different sorts and kinds which may well compete with those of Venice." Marineus Siculus, who writes at the beginning of the 15th century, says, that "the best glass made in Spain is that of Barcelona;" and *Gaspar Barreiros* in his *Chronographia*, published at Coimbra in 1569, mentions, "they made excellent glass at *Barcelona*, almost equal to the Venetian." At the beginning of the 17th century, the authors *Rebullosa* and *Nuñez* continue to praise Barcelona glass, and from that time there are frequent allusions to its merit, and the vast quantity which was exported. The fame of Spanish glass must have been justified, for, in *Viage del Cardinal Infante*, by Aedo, printed in 1639, it is mentioned that when the Infant Cardinal was at Barcelona, in 1632, he went with his galleys to *Mataró* four leagues from Barcelona, to see the "glass made there which was so abundantly sold all over the country." The author of the *Atlante Español*, 1795, tells us that at the end of the previous century "they continued to make excellent glass in imitation of the Venetian at Barcelona." There is an interesting collection of modern Spanish

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glass at the South Kensington Museum from *Barcelona*, *Mataró*, and *Cervelló*, which will enable the connoisseur to see how the tradition of glass making has been preserved in the country. The author of the *Atlante Español* tells us that excellent glass was made in 1780 at *Mataró*, *Cervelló*, and *Almatret*, all three towns of Cataluña.

Very few details have reached us of the famous glass manufactory of *Cadalso*, in the province of Toledo, but the glass made there was as excellent as that made in Cataluña, and in the same way was compared with the Venetian. The author of *El Crotalon*, a MS. published for the first time in 1871, who lived during the reign of the Emperor Charles V., mentions "the fine glass made at *Cadalso;*" and Marineus Siculus says, at the beginning of the 16th century, that "glass was made in many towns of Castille, the most important being *Cadalso*, which furnished the whole kingdom." From these notices it would appear the manufactory was established there in the 16th century, and we frequently meet with allusions to the excellence of its products in contemporary authors. The town itself has constantly been called "*Cadalso de los vidrios.*" In the latter end of the 17th century this industry began to fall off, until it was revived by *D*^{n} *Antonio Obando* in 1692, and glass of all sorts was made there as before. This revival lasted until the middle of the last century, at which time glass ceased altogether to be worked there. At the South Kensington Museum there are two fine specimens of glass of Cadalso, a drinking cup and bowl.

It is evident that a glass manufactory must have existed at Toledo, from some accounts I have found in the archives of the cathedral in which *Bartolome Lopez*, vidriero, is mentioned in 1546, *Pedro Fernandez* in 1590, and *Tomas Nuñez* in 1660; all of them for furnishing glass vessels, principally lamps for the cathedral. Tomas Nuñez is paid for "three crosses of crystalline glass."

In a manuscript letter written in 1609, to Count Gondomar, who was afterwards ambassador to James I., I have met with mention of a manufactory at *Cebreros* in the province of Segovia. The writer says, "Your lordship knows we have a glass oven here; this week we have made the glass called crystalline, of which I send in a little basket sixteen specimens for my lady D^{na} Constanza."

In 1680 a glass manufactory was established at *San Martin de Valdeiglesias*, in the province of Madrid, where Venetian glass was also imitated. The director was *Diodonet Lambot*, a Belgian, and native of Namur; admirable specimens were produced there until his death, in 1683. After his

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death, *Santiago Bandolepo*, probably an Italian, succeeded him, during whose superintendence the manufactory began to decay. When *Don Antonio Obando* re-established works at *Cadalso*, he superintended this manufactory of *Valdeiglesias*, and for a time the glass produced there was of an excellent quality. Another manufactory was established at the *Torre de Esteban Hambroz* in 1680, which only lasted a short time, but gave the most brilliant results.

At *Recuenco*, in the province of *Cuenca*, there were glass works at the beginning of the 16th century; but in 1722 *Don Fernando Lopez de Aragon* established a manufactory on a large scale. The glass made there was used by the king and most of the rich people at Madrid. In 1739 two other glass works existed there, which continued their operations during the rest of the century.

In the 17th century, during the reign of Philip IV., the glass made at *Valdemaqueda*, in the province of Avila, was very much celebrated. In a royal schedule, dated 1680, stating the prices at which things were to be sold in Madrid, the "glass made at *Barcelona*, *Valdemaqueda*, and *Villafranca*, in imitation of the Venetian," is mentioned, and the glass of *Valdemaqueda* was sold for a higher price than that made at the other localities.

There was also an important manufactory at *La Granja*, famous for fine chandeliers, mirrors, and engraved glass. Other glass manufactories have existed in Spain, but as their productions were of an ordinary kind it is useless to mention them.

Textiles and Embroideries.

The industry of *textile fabrics* in Spain was in ancient times an immense source of production and riches, more especially in the towns occupied by the Moors, or which had belonged to them. This industry was almost entirely lost after the expulsion of the Moriscos in 1610, and very few Spanish towns, except *Valencia*, have been able to preserve and continue it. The principal localities where the Moors wove silken fabrics during the middle ages were the kingdoms of *Valencia*, *Murcia*, and the whole of *Andalusia*. Among the towns inhabited by the Christians in Spain, the one where this branch of industry acquired greatest importance was Toledo. Those who wish to study this subject will find in *Francisque Michel's Etoffes de Soie*, Paris, and the *Catalogue of Textile Fabrics* at South Kensington, by the Very Rev. Dr. Rock, much information relating to the fabrication of these materials.

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From the 9th century we find the rich fabrics made in Spain mentioned without determining the locality in which they were made, but in the 13th there are special references to the fine materials woven by the Spanish Arabs, which undoubtedly competed with the finest specimens produced in the East and in Italy. The Cordovese writer, *Ash-shakandi*, who wrote at the beginning of the 13th century, says, "Malaga is famous for its manufacture of silks of all colours and patterns, some of which are so rich that a suit made out of them will cost many thousands; such are the brocades with beautiful drawings, and the names of the Khaliphs, Ameers, and other wealthy people, woven into them."

The same author says, in speaking of *Almeria*, "costly silken robes of the brightest colours are manufactured in Almeria," and *Al Makhari* adds, "But what made Almeria superior to any other city in the world was its various manufactures of silks and other articles of dress, such as the *dibáj*, which is a sort of silken cloth, surpassing in quality and durability anything else manufactured in other countries; the *tiraz*, that costly stuff on which the names of Sultans, Princes, and other wealthy individuals are inscribed, and for which no less than eight hundred looms existed at one time; for inferior silks, such as the *holol*, and brocades, there were one thousand looms; the same number were continually employed in weaving the stuffs called *iskalotón*. There were also one thousand for weaving robes called *al-jorgani*, Georgian, and another thousand for weaving *isbahani* and *atabi*. The manufacture of damask for curtains and turbans for the women, of gay and dazzling colours, employed a number of hands equal to that of those engaged in the manufacture of the above-mentioned articles." *Ash-shakandi* says, "As in *Malaga* and *Almeria*, there are in *Murcia* several manufacturers of silken cloth called *al-washai thalathat*. It is likewise famous for the fabric of the carpets called *tantali*, which are exported to all countries of the east and west, as also a sort of mats, of the brightest colours, with which the Murcians cover the walls of their houses."

The rich stuffs with inscriptions in gold and colours are the same which are so often alluded to in the middle ages by the name of *literatas*, and which are reproduced in the paintings of the time.

The foregoing details are not enough to determine with exactness the special characteristics of these different manufactures, but it is probable that some of the curious Moorish specimens of textile fabrics at the South Kensington Museum may belong to them.

The manufactures of *Malaga* and *Almeria* lost their import-

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ance before the expulsion of the Moriscos in 1610, at which time those at Granada flourished which had followed the traditions of the Arabs, and continued to work until the end of the last century. The manufactures of *Valencia* became also very famous, and have continued until the present day.

The manufactures of silken fabrics of *Toledo* are not mentioned by the authors I have quoted, although they were very important, and have undoubtedly produced a greater number of costly materials woven with silver and gold, chiefly used for ecclesiastical purposes. It is considered that the period at which the manufactures at *Toledo* reached their height was in 1480; in that year alone 450,000 pounds of raw silk were employed. This consumption decreased to about one half in 1519. Shortly afterwards special statutes were issued for silk weavers, and this industry continued in a brilliant condition until the middle of the 17th century. Towards that time the manufactures existing at *Seville, Granada* and *Valencia,* became very important, and those at Toledo revived and continued until the end of the 18th century, but they are reduced in the present day to one or two manufactories which are almost always at a standstill.

A remarkable circumstance occurs with regard to the silken fabrics of Toledo, that they alone preserve the same traditional proceedings in the weaving, and even in the designs, which were used in the 16th and 17th centuries, so much so that in the unrivalled collection of ecclesiastical vestments at the Cathedral of Toledo there exist materials which seem undoubtedly of the 16th century, and yet are dated at the end of the eighteenth. The designs still exist at the manufactories, and can be woven in the same manner in the present day.

An important manufacture was established at *Talavera de la Reina* in 1751, which was protected by the king and the state, in which exquisite silks were woven with gold and silver for church vestments, costumes, and hangings. The proceedings used at Lyons were copied at *Talavera*, and a Frenchman, *M. Ruliere*, came over to direct it. At first they made admirable stuffs, and soon after other manufactures were established in the locality which have continued to work until the present day.

The Moorish influence must have operated in Spanish embroideries in the same way as in the silken fabrics, but the style and system which predominated, and to which the existing specimens belong, is the one employed by other European nations. This industry, in the same manner as *ironwork* was developed in Spain with incredible rapidity, and large settlements of embroiderers were formed in the

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principal Spanish towns. The natural origin of this extraordinary development was the ostentation and magnificence of the clergy, and the gorgeous costumes of the 16th and 17th centuries. It would be an interminable task to mention the numberless rare and costly objects which appear in the inventories of the times, and composed the decoration of churches and palaces. This vast expenditure is confirmed by the sumptuary laws which were constantly issued during the middle ages, and until the end of the last century. It so happens that in embroideries alone there are still in Spain most admirable specimens which have outlived the neglect and want of care of their owners, and the losses and destruction owing to the French invasion.

In the Cathedral of Toledo the greatest number of admirable embroideries of the renaissance are still to be found. There still exists a complete set of vestments and altar fronts for every one of the principal feasts of the year, besides many other specimens embroidered with figures, "*imagineria*" of the best period of the 16th century. The sacristy of this cathedral is quite a museum of exquisite textile fabrics and embroideries. At Seville, Granada, Burgos, Segovia, and other Spanish cathedrals, there are also admirable examples of embroideries. At Barcelona there is a magnificent altar front representing St. George, one of the finest embroideries existing of the 15th century. The dress of the *Virgen del Sagrario* at Toledo, embroidered in pearls, and the chasubles embroidered in coral at Valencia, are specimens of the manner in which costly materials were used.

At the Kensington Museum there are interesting specimens of these Spanish embroideries of the 16th and 17th centuries.

June, 1872. JUAN F. RIAÑO.

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CATALOGUE.

I.

LOANS RECEIVED FROM SPAIN.

1. BRACKET of a beam, carved wood, of "Mudejar" style, 13th century, from Toledo. Length, 6 ft.; breadth, 1 ft.
National Archæological Museum, Madrid.

2. FRAGMENT of a frieze, carved wood, with a Cufic "Mudejar" inscription, 14th century. From Toledo. Length, 2 ft. 6⅜ in.; breadth, 5¾ in.
National Archæological Museum, Madrid.

3. CORBELS, two, carved wood, "Mudejar" style, 14th century. From Toledo. Length, 1 ft. 7⅜ in.; breadth, 6⅜ in.
National Archæological Museum, Madrid.

4. COFFER, studded with plates of iron, with ogival traceries. Spanish (?) 15th century. Length, 10¼ in.; breadth, 7½ in.; height, 4¼ in.
National Archæological Museum, Madrid.

5. CANDELABRUM, wrought iron, with ornament of raised work in the style of the Renaissance. Spanish. 16th century. From Leon. Height, 4 ft. 9 in.
National Archæological Museum, Madrid.

6. CANDELABRUM, iron, with raised work ornament and ogival traceries. Spanish. 16th century. From Leon. Height, 4 ft. 9 in.
National Archæological Museum, Madrid.

7. PROCESSIONAL Cross, iron *repoussé* work, used at funerals. The Saviour's face appears in the centre, and emblems of death at the extremities of the arms of the cross. Spanish. 16th century. 3 ft. ¼ by 2 ft. 1½ in.
National Archæological Museum, Madrid.

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8. STEELYARD, wrought iron, with architectural work and carving; signed by Maestro Salinas. From the Mint at Madrid, originally from that at Segovia. Spanish. 16th century. Length, 4 ft. 3 in.; height, 3 ft. 7 in.
National Archæological Museum, Madrid.

9. RAZOR with broad blade and brass handle, with a Cufic inscription. Made at Cordova. From the National Library of that town. Spanish. 11th century. Length, $6\frac{3}{4}$ in.; width of blade, 2 in.
National Archæological Museum, Madrid.

10. LOCKS of doors, five. From the Escurial. Spanish. 16th century. *H.M. the King of Spain (from the Royal Armoury, Madrid).*

11. PADLOCK and Key, made by a Spanish convict in Oran, 1775. *H.M. the King of Spain (from the Royal Armoury, Madrid).*

12. CASKET, covered with plates of iron, ogival ornaments. Spanish. 15th century. *Don Ignacio Baüer.*

13. IRON coffer, with *repoussé* and engraved ornaments, style of the Renaissance. The work of a Spanish artisan of the 16th century. Height, $8\frac{3}{8}$ in.; breadth, $7\frac{1}{2}$ in.; length, 1 ft. $3\frac{3}{8}$ in. *Don Mariano Diaz del Moral.*

14. SCISSORS, a collection of twenty-four pairs, for hair-dressers, tapestry work, and various other purposes. Spanish and American. 16th, 17th, and 18th centuries.
Don Manuel Rico y Sinobar.

15. HISPANO-MORESCO sword, with hilt of copper enamelled, probably made at Granada in the 14th century. From Leon. Total length, 3 ft. 5 in.; breadth of the blade, $1\frac{1}{2}$ in.
National Archæological Museum, Madrid.

16. SWORD with knotted hilt, and straight cross-bar; manufactured at Saragossa. 16th century. Length, 4 ft. 3 in. *National Archæological Museum, Madrid.*

17. SUIT of half armour with the shield belonging to it. This armour belonged to King Philip III., and consists of morion, gorget, breast-plate, back-piece, "hombreras" (shoulder-pieces), "brazales" (for the arms), and gauntlets. Spanish. 17th century. *H.M. the King of Spain (from the Royal Armoury, Madrid).*

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18. Two suits of half armour, made in Pampeluna, by order of King Philip III. when prince, for his own use and that of the Prince Don Carlos. Each suit consists of helmet of chased work, gorget, breast- and back-pieces, shoulder-pieces, and "brazales." Spanish. 17th century.
H.M. the King of Spain (from the Royal Armoury, Madrid).

19. Stirrups, engraved and gilt; made for the Emperor Charles V. The work of the gunsmith Alonso Micergillo, they bear his signature and the date 1535.
H.M. the King of Spain (from the Royal Armoury, Madrid).

20. Leather shield ("adarga") embroidered with silver and silk, with four escutcheons bearing the motto "Ave Maria gratiâ plena," now borne by the family of Mendoza, and blazons of the houses of Cordova, Toledo, and others not identified. Spanish. Beginning of the 16th century. *H.M. the King of Spain (from the Royal Armoury, Madrid).*

21. Leather shield, Hispano-Moresco work of Granada, embroidered with silk, with a religious inscription in the Arabic characters. 15th century. *H.M. the King of Spain (from the Royal Armoury, Madrid).*

22. Gun, manufactured in Éibar, bearing the signature of Juan Esteban Bustindin. Gift of the province of Guipuscoa. Spanish. *H.M. the King of Spain (from the Royal Armoury, Madrid).*

23. Gun, made in Madrid in the reign of Charles III.; the barrel is signed by Gabriel de Algora. Spanish. 18th century. *H.M. the King of Spain (from the Royal Armoury, Madrid).*

24. Gun, of Charles III., manufactured in Madrid in 1739, and signed by Gabriel de Algora. It loads at the breach.
H.M. the King of Spain (from the Royal Armoury, Madrid).

25. Gun, manufactured at Madrid, and signed by Salvador Cenaro. 18th century. *H.M. the King of Spain (from the Royal Armoury, Madrid)*

26. Arquebus, for a lady, made in Madrid, and signed on the barrel and guard by Luis Santos. 18th century.
Don Manuel Rico y Sinobar.

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27. ARQUEBUS, made in Madrid; signed on the barrel and guard by Nicolas Bis. 18th century.
Don Manuel Rico y Sinobar.

28. ARQUEBUS, made in Madrid; signed on the barrel by Juan Fernandez, and on the guard by Pedro Fernandez. 18th century. *Don Manuel Rico y Sinobar.*

29. ARQUEBUS, made in Madrid; signed on the barrel Joaquin de Zelaya, and on the guard Juan Soto. 18th century.
Don Manuel Rico y Sinobar.

30. ARQUEBUS, made in Madrid; signed on the barrel Gabriel de Algora. 18th century.
Don Manuel Rico y Sinobar.

31. ARQUEBUS, made in Madrid; signed on the barrel Sebastian Santos, and on the guard J. Soler. 18th century.
Don Manuel Rico y Sinobar.

32. ARQUEBUS, made in Madrid; signed on the barrel and the guard Salvator Cenarro. 18th century.
Don Manuel Rico y Sinobar.

33. ARQUEBUS, made in Madrid; on the barrel is inscribed "In Madrid, Juan de Solo. Anno 1777." 18th century.
Don Manuel Rico y Sinobar.

34. Two Moresco stirrups, of iron damascened with silver. The front of one is ornamented in *repoussé* work, in copper gilt and *repoussé* and enamelled.
Conde de Valencia de Don Juan.

35. ARMS of a processional cross, of gold and precious stones. Part of the Visigothic treasure found at Guarrazar near Toledo. 7th century. Length, 2 ft. 2 in.
National Archæological Museum, Madrid.

36. SMALL casket of agate and silver, and black enamel; Hispano-Byzantine style, 11th or 12th century. The interior is lined with silver worked in *repoussé*. Height, 5½ in.; breadth, 5⅛ in.; length, 7½ in.
National Archæological Museum, Madrid.

37. CASKET of silver, with engraved work and Cufic inscriptions, enamelled black on the lid and body of the box. 12th century. From the church of St. Isidor at Leon. Length, 6¾ in. *National Archæological Museum, Madrid.*

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38. GOLD necklace, of three pendants and rhomboid facets of filigree work and small gold chains at the ends. 14th or 15th century. Made at Mondujar, in the province of Granada. *National Archæological Museum, Madrid.*

39. GOLD bracelet, *repoussé* and engraved work. 14th or 15th century. From Almeria.
National Archæological Museum, Madrid.

40. BRONZE lamp, enriched with openwork and inscriptions in Arabic characters, from the Mosque of the Alhambra at Granada. It consists of three parts, the whole height of which is 7 ft. Moorish. 14th century.
National Archæological Museum, Madrid.

41. IVORY crucifix; delicate carved work, the edges of the cross are open work, forming a fringe, enclosed by engraved ornament, above which rises the figure of the Saviour. The reverse is also of open and engraved work; at the foot in characters in relief there is the inscription "FERDINANDUS REX," and below this "SANCIA REGINA." This archæological treasure was presented by the royal personages named to the church of St. Isidoro of Leon—whence it comes—in A.D. 1063. 11th century. 20½ in. by 14 in.
National Archæological Museum, Madrid.

42. IVORY casket for relics. 9th century. From the church of St. Isidoro of Leon. Height, 7 in.; breadth, 6½ in.
National Archæological Museum, Madrid.

43. IVORY casket, with coloured ornament, and a Cufic inscription on the lid. 11th century. Procured from Carrion de los Condes (Palencia). Length, 1ft. 4⅛ in.; breadth 9½ in.; height, 7⅜ in.
National Archæological Museum, Madrid.

44. WOODEN casket, with ivory and ebony incrustations. On the border of the lid there is an imperfect Cufic inscription worked in relief in ivory. 11th century. From the church of St. Isidoro of Leon. Length, 6⅜ in.
National Archæological Museum, Madrid.

45. PULPIT of carved work. From the Church of San Marco de Leon. Spanish. 15th century. Height, 3ft. 2⅛ in.; breadth, 3ft. 1⅛ in. *National Archæological Museum, Madrid.*

46. LARGE chest of walnut wood. In the front is a representation of Joseph's dream. Spanish. 16th century, Length, 5ft. 1⅛ in.; breadth, 1 ft. 7½ in.; height, 11⅜ in.
National Archæological Museum, Madrid.

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47. LARGE chest of walnut wood. An allegorical figure of Hope projects from the centre. Spanish. 16th century. Length, 4ft. 5½ in.; height, 2ft. 5⅛ in.
National Archæological Museum, Madrid.

48. CARVED panel of walnut wood. Style of Berruguete. Spanish. 16th century.
Condé de Valencia de Don Juan.

49. PANEL painting, representing the martyrdom of St. Vincent. School of Aragon. 15th century. From the cathedral of Saragossa.
National Archæological Museum, Madrid.

50. Two illuminated tracings from the mural paintings in the choir of the cathedral of Mondonedo (Lugo). The first represents the Slaughter of the Holy Innocents, and the second the Saviour's charge to St. Peter, and one of the miracles performed by that Saint. Of the first, length, 7 ft. 8⅓ in.; breadth, 6ft.; of the second, length, 7ft. 1 in.; breadth 3 ft. 6 in. *Don José Villaamil y Castro.*

51. PANEL painting of St. Engracia, martyr. Aragonese, of the end of the 15th century. Height, 5 ft. 9 in.; breadth, 2 ft. 6¼. *Don José Ibanez.*

52. WINE-JAR, "jarron," or "tinaja" earthenware, in the style of Granada, covered with enamelled ornamentation, in colour light blue with light metallic lustre. On the neck is a fillet with an inscription enamelled in Arabic characters. Moresco work. 14th century. Height, 4 ft. 5 in. *National Archæological Museum, Madrid.*

53. DISH, enamelled earthenware, covered with ornamention of a light blue colour with metallic lustre. Style of Granada. It has four tablets bearing inscriptions in Arabic characters. Moresco work. 14th century. Diameter, 16½ in.
National Archæological Museum, Madrid.

54. DISH, enamelled earthenware, covered with profuse ornamentation of colour and reflections of gold; in the centre a shield with an eagle. Hispano-Moresco. 15th century. Diameter, 18 in.
National Archæological Museum, Madrid.

55. DISH, enamelled earthenware, with coloured and gold lustre decoration, displaying on the shield in the centre the arms of Sicily. Hispano-Moresco. 15th century. Diameter, 1 ft. 5⅜ in.
National Archæological Museum, Madrid.

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56. DISH, enamelled earthenware, green with metallic lustre, with floral ornaments interlaced with their branches, and displaying in the centre a heraldic lion coloured light blue. Hispano-Moresco. 15th century. Diameter, 1 ft. 2⅛ in. *National Archæological Museum, Madrid.*

57. DISH, enamelled earthenware, the border inscribed with the angelic salutation, "AVE MARIA GRA PLENA," and a letter Y in the centre. Spanish. 16th century. Diameter, 1 ft. 2½ in. *National Archæological Museum, Madrid.*

58. DISH, enamelled earthenware, the arms of Castille displayed in the centre; a border of lanceolated foliage round the rim, separated by zones of cross-lines, and at the bottom small leaves and flowers. Spanish. 16th century. Diameter, 1 ft. 6½ in.
National Archæological Museum, Madrid.

59. THREE flower-pots (Jardiniéres). Soft porcelain, of Alcora, imitations of the manufacture of "El Buen Retiro." Spanish. 18th century.
National Archæological Museum, Madrid.

60. TWO candlesticks, porcelain ornamented with fillets, gilt, and garlanded with foliage. On the foot are three medallions containing painted figures. Spanish. Manufacture of "El Buen Retiro." 18th century.
National Archæological Museum, Madrid.

61. GROUP, white porcelain, representing Cupid and Psyche. Spanish. Manufacture of "El Buen Retiro." 18th century. From La Moncloa. Height, 11¾ in.
National Archæological Museum, Madrid.

62. ALLEGORICAL group, white porcelain, representing Peace Spanish. 18th century. Manufacture of "El Buen Retiro." From La Moncloa. Height, 9½ in.
National Archæological Museum, Madrid.

63. MYTHOLOGICAL group, white porcelain, representing Prometheus giving life to the statue. 18th century. Manufacture of "El Buen Retiro." From La Moncloa. Height, 1 ft. 4⅛ in.
National Archæological Museum, Madrid.

64. GLAZED tile in the form of a shield, in two parts, with metallic lustre, on which the arms of the family of La Corda are displayed. Spanish. 16th century.
Condé de Valencia de Don Juan.

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65. GLASS beaker, with engraved ornaments, and initials, RMS., CAM in a crimson velvet case enriched with gold lace. Spanish. 18th century. *Don Ignacio Baüer.*

66. COPE, embroidered in gold, representing Scriptural subjects of the Old and New Testament. From the College of Daroca (Aragon). Spanish (?). 13th century. Length, 9 ft. 11 in.; breadth, 4ft. 8½ in.
National Archæological Museum, Madrid.

67. PIECE of embroidery, representing scenes from the life of the Virgin Mary. Spanish. 13th century.
Condé de Valencia de Don Juan.

68. ORPHREYS of a cope, embroidered in gold and silk. From the Royal Convent of the Escurial. Spanish. 16th century.
H.M. the King of Spain (from the Royal Palace, Madrid).

69. MANTLE of the Infante, Don Philip of Castille, brother of Alphonso the Tenth ("Alfonso el Sabio"); richly woven of gold and silk, in a diversity of patterns, and a fringe with an Arabic word written from right to left and *vice versâ*, in florid Cufic characters. 13th century. It was removed from the tomb of the Infante in Villalcazar de Sirga (Palencia). Breadth, 10 ft. 8½ in.
National Archæological Museum, Madrid.

70. CAP, "Biretta" of the Infante, Don Philip of Castille, embroidered in silk and gold in various medallions with eagles and castles, also removed from the tomb of the Infante. Spanish. 13th century.
National Archæological Museum, Madrid.

71. LACES and edgings ("pasamaneria"), of gold and silk. Collection of thirty-nine specimens. Spanish. 16th and 17th centuries. *Condé de Valencia de Don Juan.*

72. FRINGES of gold, silver, and silk. Collection of twenty-four specimens. Spanish ("pasamaneria") of the 16th and 17th centuries. *Condé de Valencia de Don Juan.*

73. FRINGES and edgings of gold, silver, and silk; and nine tassels of twisted cord, also of gold, silver, and silk. Collection of sixty-five specimens. Spanish ("pasamaneria") of the 16th and 17th centuries.
Condé de Valencia de Don Juan.

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74. TAPESTRY, representing spaces among columns, richly embroidered in gold, silver, and silk, belonging to the collection at the National Archæological Museum of objects from the suppressed convent of St. Theresa. These tapestries were the property of the Conde de Olivares, Duca de San Lucar la Mayor, Prime Minister of King Philip IV. 17th century. Height, 15 ft. 6¾ in.; breadth, 13 ft. 3¾ in.
National Archæological Museum, Madrid.

75. TAPESTRY representing open air festivities. Designed by Don Luis Wanló, manufactured at the Royal Tapestry Manufactory at Madrid. 18th century. Size, 8ft. 10¼ in. by 19 ft. 10 in. *H.M. the King of Spain (from the Royal Palace, Madrid).*

76. TAPESTRY representing a flower-girl. Designed by Ramon Bayeu, manufactured at the Royal Tapestry Manufactory at Madrid. 18th century. Size, 6 ft. 11½ in. by 4 ft. 10½ in. *H.M. the King of Spain (from the Royal Palace, Madrid).*

77. TAPESTRY representing May. Designed by Francisco Goya, worked at the Royal Tapestry Manufactory at Madrid. 18th century. 6 ft. 2½ in. by 3 ft. 10½ in.
H.M. the King of Spain (from the Royal Palace, Madrid).

78. TAPESTRY, subject from the story of Don Quixote. The author of the design is unknown; it is the work of the Royal Tapestry Manufactory at Madrid. 18th century. 11 ft. 11¼ in. by 12 ft. 7½ in. *H.M. the King of Spain (from the Royal Palace, Madrid).*

79. TESTER, "Ciel de Lit," richly embroidered in silk. 7 ft. 4 in. by 6 ft. 2 in. *H.M. the King of Spain (from the Royal Palace, Madrid).*

80. EIGHTEEN MS. codices, with illuminations. Spanish, of various periods, from anterior to the 10th century, down to the 18th century. *National Library, Madrid.*

81. TWELVE printed codices. Spanish. 1511 to 1752.
National Library, Madrid.

82. BOOK of devotions, on vellum, with 282 pages and 37 miniatures; bound in crimson velvet. It belonged to the Emperor Charles V. of Spain in his retirement at Juste. 16th century. *Don Marcial Lorbes de Aragon.*

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83. MS. CODEX, 39 pages, on parchment, with two miniatures and illuminated capitals. It contains the text of the ceremonial of the consecration and coronation of the Kings of Aragon, and was arranged for King Pedro III. of that kingdom. Spanish. 13th century.
Don Marcial Lorbes de Aragon.

84. Two albums, containing pen-and-ink designs from the collection of "*Cuchilleria, Arcabuceria y Cerrajeria*" (cutlery, gunsmiths', and locksmiths' work), of Sr. Don Manuel Rico y Sinobar. *Don Manuel Rico y Sinobar.*

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II.

LOANS RECEIVED FROM PORTUGAL.

85. TORQUE, in gold, thin, partly flatted, end expanding. Celtic work.
H.M. the King of Portugal (from the Palace of the Ajuda).

86. TORQUE, in gold, flat, punched and beaten work, ends cone-shaped. Celtic.
H.M. the King of Portugal (from the Palace of the Ajuda).

87. CHALICE, copper-gilt, with six small medallions in silver enamelled, inscribed "Ave Maria gratia plena D.N.S. tecum." 15th century.
H.M. the King of Portugal (from the Palace of the Ajuda).

88. CIRCULAR dish with raised foot, silver-gilt, and centre *repoussé*, in compartments with Indian subjects, palm trees, elephants, &c., arms of Braganza in centre surrounded by hunting subjects. Indo-Portuguese (?). 16th century.
H.M. the King of Portugal (from the Palace of the Ajuda).

89. SILVER spoon, with jointed handle, top having a helmeted bust. 17th century.
H.M. the King of Portugal (from the Palace of the Ajuda).

90. OVAL dish, silver-gilt, centre *repoussé*, with seated allegorical figure of Europe, surrounded by emblems, flat edge *repoussé*, with four masks and foliated scroll ornament. Late 17th century.
H.M. the King of Portugal (from the Palace of the Ajuda).

91. LARGE tazza, or salver, on foot, silver-gilt, richly *repoussé*, in the bowl are groups of figures and ornament, arms of the Tavares family in centre. 16th century. The mounting of later date.
H.M. the King of Portugal (from the Palace of the Ajuda).

92. TAZZA or footed salver, silver-gilt, in centre, arms of Archbishop Infante, surrounded by grotesques with sphinxes and circles of ornament with Amorini. 16th century.
H.M. the King of Portugal (from the Palace of the Ajuda).

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93. TAZZA on low foot, silver-gilt, *repoussé*, with grotesques of animals and figures in foliage. Early 16th century.
H.M. the King of Portugal (from the Palace of the Ajuda).

94. CHALICE, silver-gilt, Gothic stem, hexagon base with saints in relief, angels and scroll work round cup. End of 15th century.
His Eminence the Cardinal Patriarch of Lisbon.

95. PYX and monstrance in one, silver-gilt, with four pendent bells. 16th century.
His Eminence the Cardinal Patriarch of Lisbon.

96. STANDING cross, silver (?)-gilt, set all over the surface with foiled carbuncles and green pastes, and a few peridots. 14th century.
His Eminence the Cardinal Patriarch of Lisbon.

97. COFFER, in silver-gilt *repoussé*, with bold scroll-work, and grotesque birds and the cross of St. James of Compostella. Dated 1631.
His Eminence the Cardinal Patriarch of Lisbon.

98. CUP in horn, mounted in delicate gold filigree, jewelled with rubies. Indo-Portuguese. 18th century.
His Eminence the Cardinal Patriarch of Lisbon.

99. CHALICE, silver-gilt, having four pendent bells and the dates 1546, 1547.
His Eminence the Cardinal Patriarch of Lisbon.

100. MONSTRANCE in silver-gilt, surmounted by elaborate Gothic canopy, the stem enriched with openwork in same style, base quadrilateral in plan with angular projections and bearing the figures in relief of our Lady of Penha; St. Jerome, the patron saint of the convent there; St. John Baptist Don João being the benefactor; and a monk of the order. Elaborate work of the end of 15th century.
Academy of the Fine Arts, Lisbon.

101. CHALICE in silver-gilt, the cup enriched with foliated ornament in relief, four cherub heads, and four panels of emblems of the Passion; base similarly ornamented, the heads in high relief. 18th century. From the Convent da Boa-hora, Lisbon. *Academy of the Fine Arts, Lisbon.*

102. CHALICE, silver-gilt plain cup and base, knob in eight segments, with chased ornament. 15th century, perhaps late 14th. *Academy of the Fine Arts, Lisbon.*

103. STANDING crucifix on reliquary base, silver-gilt, the whole surface enriched with *repoussé* ornament of conventional foliage, pomegranates, &c.; the reliquary casket has a

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series of elaborate subjects in high relief from the life of Christ, its base being ornamented with mythological subjects, Phryxus and Helle, &c., and supported on ox-heads. 16th century. *Academy of the Fine Arts, Lisbon.*

104. CUP and cover (Pyx), silver-gilt, of tazza form, the whole surface richly *repoussé* with scroll ornament and four cherubs' heads and four terminal figures beneath; the base similarly enriched, and having grotesque satyr-heads; cover surmounted by a cross and richly chased within. Fine 16th century work. *Academy of the Fine Arts, Lisbon.*

105. COFFRET in silver filigree with handles of same, circular fastening set with a carbuncle. 18th century.
Academy of the Fine Arts, Lisbon.

106. CHALICE in silver-gilt, on the base is inscribed, "ESTE-DEIXOV-FERNANDO-TOIAI." 16th century.
Academy of the Fine Arts, Lisbon.

107. COFFER in silver, partly gilt, the cover surmounted with a cross, replacing figure of our Saviour as part of the resurrection subject, which is given below in high relief; surface chased and enriched with silver borders of ornament, sides and ends having elaborate subjects from the life of Christ and statuettes of saints, apostles, the cardinal virtues, &c., supported on lion feet. 16th century.
Academy of the Fine Arts, Lisbon.

108. CHALICE, silver-gilt; plain cup, base inscribed, "✠ CALIX ISTE AD HONOREM DEI ET SCE MARIE DE ALCOBACIA FACTUS EST ✠." Under the inscription the cross of the order of Christ surrounded by four circles. 15th century, or late 14th. *Academy of the Fine Arts, Lisbon.*

109. MONSTRANCE in silver-gilt, supported on a chalice; at top, a diamond cross added, also a jewelled rosette; knob of stem Gothic openwork, base *repoussé* with figures and chased; four bells pendent from upper portion. End of 14th or early 16th century. *Academy of the Fine Arts, Lisbon.*

110. LARGE standing cross, Gothic base of architectural design, cross floriated in flamboyant style with stars, &c., and crocketted. 15th century.
Academy of the Fine Arts, Lisbon.

111. CRUCIFIX in copper-gilt, figure of the Saviour in relief, at extremities of arms the emblems of the evangelists, inscribed, "I.H.S. Nazarenus Rex Iudæorum." 12th century.
Academy of the Fine Arts, Lisbon.

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112. CHALICE, silver-gilt, cup, stem and base elaborately enriched in relief with strap and scroll ornament. Late 17th century. Engraved beneath base with escutcheon of arms of Braganza. *Academy of the Fine Arts, Lisbon.*

113. FIGURE of St. Antony of Lisbon holding the infant Saviour; on an armillary sphere, inscribed, "*Spero in Deo,*" sustained by vine branches, the whole resting on a square base decorated with frieze of gilt open-work, silver parcel-gilt. 18th century.
Academy of the Fine Arts, Lisbon.

114. PAX in silver, representing a portico in which is the Virgin with the infant Saviour; columns with figures of SS. Peter, Paul, Jerome, and Augustine; David and Moses in niches support a cupola, above which is the Eternal Father. Style of the period of Don Manuel. End of 15th century. *Academy of the Fine Arts, Lisbon.*

115. CHALICE, silver-gilt, on the base six figures of saints in relief, on the stem in niches are busts of doctors of the church, four bells suspended from the bowl. End of 15th century. *Academy of the Fine Arts, Lisbon.*

116. PAX in silver-gilt, representing, under a portico, the descent from the cross. On the back is the date 1534.
Academy of the Fine Arts, Lisbon.

117. PAX in silver-gilt, a portico of classic design with a representation of the dead Christ, the Virgin, St. Joseph, and an angel, a distant view of Jerusalem in the background. 16th century.
Academy of the Fine Arts, Lisbon.

118. CHALICE in silver-gilt, cup overlaid with open ornament and emblems, base *repoussé*. 18th century.
Academy of the Fine Arts, Lisbon.

119. COFFRET in silver-gilt, supported by four angels with outspread wings, and surmounted by a cross set with coral.
Academy of the Fine Arts, Lisbon.

120. FRAME of a pax, silver-gilt, Gothic canopy work, supported by pilasters niched and bearing silver statuettes, inscribed, "*Pax Domini sit semper vobiscum.*" 15th century.
Academy of the Fine Arts, Lisbon.

121. FLAT tazza on baluster stem, raised centre with shield of arms, the whole surface elaborately *repoussé* with foliated scrolls, masks, and grotesques; edge formed of bearded masks. Early 17th century.
Academy of the Fine Arts, Lisbon.

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122. SAUCER tazza, without foot, copper, fluted edges with ornament in centre in Moresque style. 12th or 13th century (?). *Academy of the Fine Arts, Lisbon.*

123. LARGE monstrance, silver-gilt, jewelled, surmounted by openwork Gothic architectural canopy, and strengthened by bold brackets, stem and base Gothic flamboyant openwork with crocketted edges, inscribed "*esta copa mandou fazer Dom frei Joam d'Ornelas abade d'Alcobaca, era de mil quatrocento e quarto.*" *Academy of the Fine Arts, Lisbon.*

124. OVAL dish, brass *repoussé* with interlaced strap ornament, two circular raised medallions in centre with emblems of the Saviour and Virgin. 17th century.
Academy of the Fine Arts, Lisbon.

125. CIRCULAR silver dish boldly *repoussé* with masks, flowers, and birds; in centre a couchant lion crowned. Spanish. Late 17th century. *Academy of the Fine Arts, Lisbon.*

126. CHALICE, silver-gilt, *repoussé* with compartments of flower and fruit wreaths, and boy angels with emblems. Late 17th century work (inscription of gift beneath); belonged to extinct hospital foundation of St. John Nepomucene. *Academy of the Fine Arts, Lisbon.*

127. CASKET in silver *repoussé* with foliated ornament and emblems, pelican, &c., surmounted by cross; cherub head feet. 17th century. *Academy of the Fine Arts, Lisbon.*

128. STATUETTE of the Virgin and Child, silver, partly gilt, on rectangular pedestal with cherub heads in relief, the figure enriched with enamels. A long inscription on the base, dated 1636. Belonged to the convent of Notre Dame de Luz. *Academy of the Fine Arts, Lisbon.*

129. CHALICE, silver-gilt, base *repoussé* and enriched with sacred subjects in translucent enamel, the stem of Gothic openwork, the bowl surrounded by an inscription, and with bells suspended. 15th century.
Academy of the Fine Arts, Lisbon.

130. LARGE chalice, plain cup, base with cross in *repoussé;* inscribed beneath, knop covered with wire ornament and set with jewels, within is an inscription stating it to have been the gift of "Regina Dulcia" (the wife of Sancho I.). 13th century. *Academy of the Fine Arts, Lisbon.*

131. CROWN of the Virgin in gold, jewelled and enamelled, openwork mounted with pearls, given by Donna Maria,

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daughter of Don Emanuel, to the Convent of Notre Dame de Luz. 16th century. *Academy of the Fine Arts, Lisbon.*

132. HOUR-GLASS, frame in silver-gilt, with arms of Braganza at top. 17th century.
Academy of the Fine Arts, Lisbon.

133. CROWN of the Virgin, silver-gilt, openwork of interlaced scrolls and cherub heads, arms of Braganza. 17th century.
Academy of the Fine Arts, Lisbon.

134. LARGE processional cross, silver-gilt, Gothic architectural base, cross in rich flamboyant style of openwork crocketted. 15th century.
Academy of the Fine Arts, Lisbon.

135. CIRCULAR dish, silver-gilt, elaborate *repoussé* work with figures of saints, raised centre (imperfect), with grotesque figures and animals. *Academy of the Fine Arts, Lisbon.*

136. EWER in silver, *repoussé* in diagonal flutings alternating with flower wreaths. Late 17th century.
Academy of the Fine Arts, Lisbon.

137. HOUR-GLASS in silver stand, formerly used by the Inquisition in Lisbon, arms of Braganza engraved on top.
Academy of the Fine Arts, Lisbon.

138. CHALICE, silver-gilt, on the foot an inscription and four shields of arms, the stem and bowl slightly ornamented. 16th century. *Academy of the Fine Arts, Lisbon.*

139. ALTAR-CLOTH, crimson silk cloth of gold in four breadths, with wavy lines, within which are large ornaments of flowers, foliage, &c., in groups; broad gold border. 16th century. *Academy of the Fine Arts, Lisbon.*

140. CHASUBLE in crimson silk and gold with gold edgings. 16th century. *Academy of the Fine Arts, Lisbon.*

141. CHASUBLE in three principal divisions of crimson silk, woven with design of flower wreaths coiled on a central line, divided by and edged with gold lace. 17th century, or early 18th. *Academy of the Fine Arts, Lisbon.*

142. TWO banners of the Inquisition, each bearing a cross in centre, with broad gold lace border and inscriptions.
Academy of the Fine Arts, Lisbon.

143. THIRTY-FOUR pieces of silk, cloth of gold, raised velvet, &c. Of dates from 16th to 18th centuries.
Academy of the Fine Arts, Lisbon.

144. MANUSCRIPT book, "*Compromisso da Trinandade de S. Lucas.*" *Academy of the Fine Arts, Lisbon.*

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145. COFFER, in silver parcel-gilt; *repoussé* with arms of the City of Lisbon (a galleon), and ravens of St. Vincent. 15th century. Mounting modern. *Cathedral of Lisbon.*

146. CHALICE, silver-gilt, hexagonal angular base, *repoussé;* Gothic stem ornament, in which is a figure of St. Vincent; inscribed on the base "ESTE CALIZ DEIXOV VASCO FERNANDES QUARTANARIO DA SE." *Cathedral of Lisbon.*

147. CHALICE, silver-gilt, triangular base, floriated with *repoussé*, and chased ornament of scroll work, cherubs, &c. 18th century. *Cathedral of Lisbon.*

148. PYX, silver-gilt, with seated cherubs in full relief, and cherub heads in groups of two on the base. Early 18th century. *Cathedral of Lisbon.*

149. TALL pyx, silver-gilt, carved with twelve cherub heads; base with four figures of Faith, Hope, Charity and Religion seated, in full relief, the cover surmounted by figures of angels, &c., forming a crown. 18th century. *Cathedral of Lisbon.*

150. EWER, with high raised handle. Early 17th century. *Cathedral of Lisbon.*

151. SALVER to match. This bears the English Hall Mark of 1607-8. *Cathedral of Lisbon.*

152. LARGE circular salver, silver, *repoussé*, with foliated ornaments and masks; in centre, the arms of Lisbon—the galleon and ravens. Late 17th century. *Cathedral of Lisbon.*

153. DISH, oval edge *repoussé*, with cherub heads and foliated scrolls; in the centre an applied ornament (later in date) with papal crown. Late 17th century. *Cathedral of Lisbon.*

154. MISSAL; two volumes of series, bound in red Morocco gilt, with the arms of the Patriarch, an illuminated frontispiece in each—in one the Last Supper, in the other the Resurrection. 18th century. *Cathedral of Lisbon.*

155. ALTAR, or pulpit hanging, crimson and gold tissue, diapered with gold thread, and a broad border of gold ornament. 16th century. *Cathedral of Lisbon.*

156. CHASUBLE, green and gold tissue, the whole surface richly embroidered in gold with conventional design. Late 16th century. *Cathedral of Lisbon.*

157. "GREMIAL," to correspond, of similar rich material. 16th century. *Cathedral of Lisbon.*

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158. CHASUBLE, purple ground, almost entirely covered with gold embroidery; shield of Papal arms at back. 17th century. *Cathedral of Lisbon.*

159. COPE, gold-coloured tissue covered with heavy embroidery of gold. 17th century. *Cathedral of Lisbon.*

160. CUSHION of missal, white silk, gold embroidered. *Cathedral of Lisbon.*

161. RELIQUARY, silver-gilt, six-lobed base, *repoussé*, with foliated ornament, and with the implements of the Passion in one compartment; cover imbricated. 16th century. *Convent of Chellas, near Lisbon.*

162. CUP and cover, silver-gilt (a pyx) *repoussé*, with cherub heads and foliage surmounted by a cross. 17th century. *Convent of Chellas, near Lisbon.*

163. CROWN for image of the Virgin, silver-gilt *repoussé*, with cherub heads and perforated work. 17th century. *Convent of Chellas, near Lisbon.*

164. CROWN for the child Jesus, silver-gilt openwork *repoussé*, eight ribs supporting the cross. 17th century. *Convent of Chellas, near Lisbon.*

165. SMALL crown, four ribs, silver-gilt. 17th century. *Convent of Chellas, near Lisbon.*

166. PYX, silver-gilt, with emblems of the Last Supper and other sacred subjects. 17th century. *Convent of Chellas, near Lisbon.*

167. CROWN for the Virgin, silver-gilt, delicate filigree, eight ribs; cross wanting. 17th century. *Convent of Chellas, near Lisbon.*

168. PARURE, in silver, set with aquamarines and white topazes, collar and long pendant, and pair of earrings. 18th century. *Convent of Chellas, near Lisbon.*

169. PENDANT and earrings, set with diamonds and emeralds. 18th century. *Convent of Chellas, near Lisbon.*

170. COPE, Crimson silk, with gold design of large flowers, &c. Late 17th century. *Convent of Chellas, near Lisbon.*

171. ALTAR cover of white unbleached silk open tissue, embroidered with gold; in centre has been the sacred monogram surrounded by a glory. Gold fringe. 16th century (?). *Convent of Chellas, near Lisbon.*

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172. DALMATIC, white silk, embroidered in three divisions with pomegranates, flowers, birds, &c., in bright colours and in gold. Early 18th century.
Convent of Chellas, near Lisbon.

173. COPE, white silk and silver tissue, with broad border and hood of rich gold embroidery. Fringed. 17th century.
Convent of Chellas, near Lisbon.

174. CHASUBLE, white silk, embroidered in three divisions with large flowers and leaves in rich colours. Late 17th century. *Convent of Chellas near Lisbon.*

175. HANGING, embroidered over the whole surface in white silk, and a diaper of gold interlacing circles with quatrefoil within each, the whole bordered in same style with bold foliated design. 17th century.
Convent of Chellas, near Lisbon.

176. VESTMENT, white silk, four compartments of bold branched ornament of pomegranates and leafage, gold fringe. 17th century. *Convent of Chellas, near Lisbon.*

177. HANGING of white silk in similar style of embroidery. 17th century. *Convent of Chellas, near Lisbon.*

178. HANGING of white silk, in similar style of embroidery. 17th century. *Convent of Chellas, near Lisbon.*

179. TISSUE of white silk and silver, with flowering diagonal design in gold woven through it, gold fringe. 17th century.
Convent of Chellas, near Lisbon.

180. COPE, in green silk, with broad border and hood in green and gold. 16th century.
Convent of Chellas, near Lisbon.

181. HANGING, of purple silk and silver tissue, flowered with silver and fringed with gold. 16th century.
Convent of Chellas, near Lisbon.

182. CHASUBLE in raised crimson genoa velvet, with broad gold tissue bands and borders, and gold fringe. 16th century. *Convent of Chellas, near Lisbon.*

183. HANGING, of purple silk and silver tissue, flowered with silver and fringed with gold. 17th century (?).
Convent of Chellas, near Lisbon.

184. TUNIC, in rich purple silk, embroidered with gold and spangles. 18th century.
Convent of Chellas, near Lisbon.

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185. PULPIT hanging, of silk, salmon-coloured, ground woven with bold design of branches and bunches of flowers. Early 18th century.
Convent of Chellas, near Lisbon.

186. PULPIT cloth in crimson velvet, richly embroidered in coloured silk and gold thread with conventional floral designs and a double border, on three sides. 16th century.
Cathedral of Evora.

187. TAPESTRY panel, subject of two warriors approached by a female figure in a boat; boy figures with cornucopia at top in the corners. Spanish (?). 17th century.
Convento Novo, Evora.

188. Carpet made at Arrayolos, in Portugal; green ground, yellow and purple centre, and flower groups in corners.
Convento Novo, Evora.

189. PULPIT hanging; pink silk with large flower and fruit groups as a diaper in white. 17th century.
Convent of Santa Clara, Evora.

190. PORTION (cope-shaped) of tissue of rich silver and gold threads; grey ground with crimson green, &c.; design of conventional fruit, &c. *Convent of Santa Clara, Evora.*

191. CHASUBLE in raised velvet of 16th century, and crimson silk and gold tissue. *Convent of S. Catharina, Evora.*

192. BORDER of chasuble gold embroidered with figures of three saints. *Convent of Santo Antão de Evora.*

193. PULPIT hanging in white silk embroidered in crimson and green cut velvet, gold fringe, shield of arms in centre. 16th century. *Convent of S. Bento de Castris, Evora.*

194. PORTION of hanging with bold silver and gold design of leaves and flower wreaths. 16th century.
Convent of S. Bento de Castris, Evora.

195. HANGING, white silk with broad ends and border richly embroidered in flowers and with cut velvet. 16th century.
Convent of S. Bento de Castris, Evora.

196. PENDENT lamp-holder, silver, the basin beneath chased with elaborate interlaced strap ornament, the upper portion sustained by four light brackets. 17th century.
Convent of Paraizo, Evora.

197. NIMBUS, silver-gilt and enamelled, rayed, alternately straight and wavy, each bearing an enamelled disk of blue and green; in centre kneeling angels, enamelled blue

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and green, and wreaths of leaves forming a border, the surface between having designs in translucent enamel. 16th century. *Convent of Santa Clara, Evora.*

198. MONSTRANCE, silver-gilt, the cupola supported by four columns; the stem of architectural design in classical Renaissance style; and *repoussé*-worked base. Early 16th century. *Convent of Santa Catharina, Evora.*

199. PANEL of six tiles of majolica, forming a framed subject of the Annunciation, surrounded with fine Renaissance ornament in the Florentine style of 1510, inscribed "Ave Maria—Ave Gracia."
Convent of S. Bento de Castris, Evora.

200. SILK tissue, salmon-coloured ground, large foliated design in white, blue, and yellow. 17th century.
Convent of Chagas, Villa Viçosa.

201. PORTION of hanging, white silk, with wreaths of coloured flowers and gold fringe, border added. 18th century.
Convent of Chagas, Villa Viçosa.

202. PIECE of silk, grey ground, with large fruit and flower ornament in colours. 18th century.
Convent of Chagas, Villa Viçosa.

203. PIECE of silk, salmon-coloured, with large design of brilliant fruit and flowers. End of 17th century.
Convent of Chagas, Villa Viçosa.

204. PIECE of silk, salmon-coloured, with stripes (white), enriched by ribbon festoons of flowers.
Convent of Chagas, Villa Viçosa.

205. PULPIT hanging in white silk, with broad borders of crimson and gold tissue of 16th century, and rich gold fringe to match. *Convent of Santa Cruz, Villa Viçosa.*

206. HANGING of white silk, richly woven with gold, and having flowers of pink and purple.
Convent of Santa Cruz, Villa Viçosa.

207. CROSS, silver-gilt, floriated decoration and set with gems; in the centre is a space for relics. On a stem with six arches filled with translucent enamel. Hexagonal base with a shield also in enamel. 15th century.
Cathedral of Porto.

208. MS. BOOK with illuminations; bound in parchment with ornament of yellow metal. About A.D. 1500.
Public Library, Porto.

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209. SMALL casket, silver-gilt, with inscriptions in Gothic letters. *Misericordia de Montemor-o-Novo, Alemtejo.*

210. STANDING cross, silver-gilt, base hemispherical, castellated below and *repoussé* with leaves within circles, cross set with glass pastes, carbuncles, jacinths, &c. 15th century. *Convent of the Conception, Beja.*

211. NIMBUS, in silver-gilt, *repoussé*, and set with five imitation gems. 17th century (early).
Convent of the Conception, Beja.

212. SMALL nimbus, brass *repoussé*, set with three large glass pastes. 17th century.
Convent of the Conception, Beja.

213. NEF, in silver, *repoussé*, with spoon and chain.
Recolhimento de Cuba (Alemtejo).

214. ALTAR frontal, in white silk, richly embroidered in gold with Agnus Dei in centre. *Cathedral of Faro.*

215. STANDING cross, silver-gilt, base bracketed at either side, shaft engraved with interlaced strap ornament. 17th century. *Cathedral of Faro.*

216. NAUTILUS, mounted in silver-gilt, representing a grotesque female monster, lid *repoussé* with cherub heads and arms of the Order of St. Bruno. 16th century.
Cathedral of Faro.

217. CROSIER head, carved and gilt wood. 18th century.
Cathedral of Faro.

218. HAND-BELL, silver, *repoussé*, surmounted with a head. 17th century. *From the Suppressed Convent of Moura.*

219. HAND-BELL, silver, with closed hand at top. 17th century. *From the Suppressed Convent of Moura.*

220. DALMATIC, in white silk, embroidered in gold, with scroll and conventional design of flowers and leaves, sleeves enriched with bold purple strap ornament. Late 16th century. *Convent de N. S. das Servas de Borba.*

221. ALTAR cloth, in white silk, with broad embroidered borders in gold thread, with shields of arms. 16th century.
Church of N. S. de Luz Carnide (through the Visconde de Mossamedes).

222. CLOTH of white silk, with branched ornament of rose colour, having on one side galloon of gold.
The Registrar of the See of Beja.

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223. FRONTAL, white silk with yellow embroidery, and flowers in variegated silk. *Convent of the Conception, Beja.*

224. FRONTAL, blue silk with varied embroidery representing birds, flowers, and angels, surrounding "Our Lady of the Conception." *Convent of the Conception, Beja.*

225. SMALL frontal in silk, worked with branches in various colours. *Convent of the Conception, Beja.*

226. FRONTAL, silk, worked in colours, in the centre a picture in embroidered velvet. *Convent of the Conception, Beja.*

227. MANTLE, blue silk, with branches and bands worked in colours. *Convent of the Conception, Beja.*

228. SMALL cloth, red silk, with palms and branches worked in various colours. White lining.
Convent of the Conception, Beja.

229. DESK-cloth, woven with vermilion work, and green stripes. *Convent of the Conception, Beja.*

230. CLOTH, of bright green silk, with white bands and embroidered work of various colours. The lower part ornamented with silver lace. From the vestiarium of "Our Lady of the Assumption."
Convent of the Conception, Beja.

231. WHITE cloth with coloured embroidery, from vestiarium of "Our Lady of the Assumption."
Convent of the Conception, Beja.

232. FRONTAL belonging to the altar of St. Andrew, velvet.
Convent of the Conception, Beja.

233. CLOTH, for covering monstrance, white silk woven with gold, silver, and flowers in colours.
Convent of Santa Clara, Beja.

234. VESTMENT, "Capa de Asperges," with orange-coloured silk, and tissue of silver and branches in colours; lined with silk of the same colour, with stripes of a duller white, and fringe of gold. *Convent of Santa Clara, Beja.*

235. CLOTH, of vermilion silk, with silver thread inwoven.
Convent of Santa Clara, Beja.

236. FRONTAL, of red silk with white flowers, stripe of green tissue. *Convent of Santa Clara, Beja.*

237. FRONTAL of white silk, with flowers in colours.
Convent of Santa Clara, Beja.

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238. CURTAIN, silk, embroidered, and with gold stripes.
Convent da Esperanza, Beja.

239. CLOTH of yellow velvet, with gold embroidery, representing birds and flowers. 15th century.
Church of S. Salvador, Beja.

240. MANTLE, blue, with embroidery in white and other colours, silver fringe. *Church of S. Salvador, Beja.*

241. DAMASK curtain, various colours.
Recolhimento de Cuba, Alemtejo.

242. DALMATIC of red velvet, with embroideries in gold, and on each side a medallion, embroidered in twisted silk of various colours, representing St. Peter.
Church of San Pedro de Faro.

243. COUNTERPANE, on a crimson ground, flowers and arbours of various colours, and fringe of yellow silk.
The Registrar of the See of Beja.

244. VESTMENT from the image of a saint, of rose colour, with stripes and branches of various colours.
The Registrar of the See of Beja.

245. MANTLE, green silk with branched ornament, tissue of silver, and stripe of gold and silver.
The Registrar of the See of Beja.

246. MANTLE, blue silk, with branches of various colours, and fringe of silver. *The Registrar of the See of Beja.*

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III.

LOANS RECEIVED FROM FRANCE.

247. MONSTRANCE, in silver-gilt, of the most elaborate design, displaying an intricate composition of shrine or canopy work, profusely enriched with small buttresses, pinnacles, statuettes, &c. Portuguese. Late 15th century. From the Cathedral of Braga. Height, 2 ft. 3 in.; breadth, 9 in. *His Royal Highness the Duc d'Aumale.*

248. CABINET, inlaid with the arms of the family Correia da Souza. Period of the Spanish domination in Portugal. First half of 16th century. *M. le Baron d'Alcochète.*

249. SILVER chalice, on the foot are the arms of the d'Almeida family (Marquis de Lavradio). Portuguese. *Circa* 1470. *M. le Baron d'Alcochète.*

250. CARDINAL'S bell, silver, bearing the arms of the Gamar family (Marquis de Niza). Portuguese. 17th century. *M. le Baron d'Alcochète.*

251. TABLET of silver *repoussé* work, with copy of a picture by Ribeira, representing the baptism of our Lord. Framed in tortoise-shell. Portuguese. 17th century. *M. le Baron d'Alcochète.*

252. "CANON d'autel," silver *repoussé* work; the words used in the consecration of the Host are engraved in the centre. Portuguese. 17th century. *M. le Baron d'Alcochète.*

252*a*. "CANON d'autel," silver *repoussé* work; the words used in the consecration of the Host are engraved in the centre. Portuguese. 17th century. *M. le Baron d'Alcochète.*

253. TABLET of silver, forming the framework to an alabaster tablet, surrounded with medallions of alabaster. Portuguese. 17th century. *M. le Baron d'Alcochète.*

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254. WOOD-CARVING, coloured, an angel's head. Portuguese. 17th century. *M. le Baron d'Alcochète.*

255. PICTURE in silver *repoussé* work, Frame of ebony with fillets of ivory; subject, "The Annunciation." Portuguese. 17th century. *M. le Baron d'Alcochète.*

256. VASE, or ewer, in silver *repoussé* work, with the arms of the Chichorros, standing upon a small plateau, bearing different arms. Portuguese. 17th century work. *M. le Baron d'Alcochète.*

257. STATUETTE of carved wood, painted and gilt, Santa Barbara. Portuguese. 17th century. *M. le Baron d'Alcochète.*

258. PLATEAU on foot, in silver-gilt *repoussé:* in the centre a thistle. Portuguese Gothic work. *Circa* 1490. *M. le Baron d'Alcochète.*

259. DIADEM, gold, with diamonds and coloured enamels. Spanish. 17th century. *M. le Baron d'Alcochète.*

260. CHAMBERLAIN'S key, with a case. Portuguese. 18th century. *M. le Baron d'Alcochète.*

261. STATUETTE, in alabaster, St. Barbara. Portuguese. 17th century. *M. le Baron d'Alcochète.*

262. STATUETTE, carved wood, painted. St. Francis. Portuguese. 17th century. *M. le Baron d'Alcochète.*

263. STATUETTE of St. Michael; from the "balance étalon" (standard weights) of the guild of Goldsmiths of Lisbon. Portuguese. 17th century. *M. le Baron d'Alcochète.*

264. "CORNUCOPIA," or mirror, designed for pier of a church in Spain. 18th century. *M. le Baron d'Alcochète.*

265. "CORNUCOPIA," or mirror, designed for pier of a church in Spain. 18th century. *M. le Baron d'Alcochète.*

266. PICTURE-FRAME carved out of a single piece of chestnut wood. Portuguese. 17th century. *M. le Baron d'Alcochète.*

267. TWO "porte flambeaux," statuettes of angels, in carved wood. Portuguese. 18th century. *M. le Baron d'Alcochète.*

268. ORATORY, in walnut wood, with two doors, ornamented with paintings signed by Avellar, 1655; with fluted columns, heads of cherubim encrusted, ivory sculptures in the spandrils represent two angels bearing the

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instruments of the Passion. With the legends "Mors mea vita tua," and "Hic me fixit amor." Portuguese (?). Height, 3 ft. 9 in.; width, 3 ft. *M. le Baron d'Alcochète.*

269. CARVED wood statue of St. Mamert, Bishop of Viana. Portuguese. 18th century work. *M. le Baron d'Alcochète.*

270. STATUETTES, with pedestals; subject, two angels worshipping. Portuguese. Early 18th century work. *M. le Baron d'Alcochète.*

271. PASTILLE burner, silver-gilt. Portuguese work. Early 16th century. *M. Emile Barre.*

272. BRONZE fountain-jet; serpents interlaced, and an inscription in Spanish. Spanish. 17th century. *M. le Comte de la Beraudiere.*

273. Two pieces, orphreys of a dalmatica, green velvet ground, gold embroidery in relief. Spanish. *Circa* 1520. *M. A. Beurdeley, fils.*

274. Two pieces, orphreys of a dalmatica, crimson velvet, embroidery in relief. Spanish. *Circa* 1520. *M. A. Beurdeley, fils.*

275. Two pieces, orphreys of a dalmatica, embroidered in relief on crimson velvet ground; in centre, a shield with St. Andrew's cross and initials "S. A." Spanish. *Circa* 1520. *M. A. Beurdeley, fils.*

276. ALTAR frontal, crimson velvet, embroidered with arabesques and birds. Spanish. 17th century. *M. A. Beurdeley, fils.*

277. TABLE cover. Ground brocade of silver-gilt with border richly embroidered in silver-gilt in high relief. Spanish. Late 17th century. *Mme. Boiss.*

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278. PANEL, silver and gold embroidery in high relief. Spanish. 17th century. *Mme. Boiss.*

279. CRUICIFIX, silver-gilt (the figure is wanting), ornamented at the extremities with medallions in niello; the cross is completely covered on both sides with delicate carvings of ogival designs. Spanish workmanship. 15th century. Brought from Murcia. *Mme. Boiss.*

280. SMALL iron coffret, engraved and ornamented on each side with a medallion of copper-gilt and chased with a variety of designs of the Renaissance. 16th century. Spanish. Toledo. *Mme. Boiss.*

281. ARQUEBUS, damascened in silver. Portuguese work of the 16th century. *M. J. Charvet.*

282. BUST in terra cotta; subject and artist unknown attributed to Alonso Cano. Spanish. *M. J. Charvet.*

283. STATUETTE of the Virgin, painted wood. Spanish. 17th century. *M. J. Charvet.*

284. SIX carved panels in chestnut wood in the style of Berruguete, the fronts of drawers to contain ecclesiastical vestments in the sacristy of a church. *M. J. Charvet.*

285. SCREEN or balustrade, ("reja") wrought and *repoussé* ironwork, partly gilt. Gothic. End of the 15th century. The workmanship is Castilian, and probably by Juan Frances. Brought from Segovia. *M. le Baron Davillier.*

286. LARGE door-nail of wrought iron. From Toledo. *M. le Baron Davillier.*

287. MOORISH key, iron damascened with silver. 14th or 15th century. From Grenada. *M. le Baron Davillier.*

288. PENDANT for a necklace, gold and enamel; the principal "motive" or subject of the design is a dragon; the body is formed by a pearl. 16th century. Probably from Barcelona. *M. le Baron Davillier.*

289. PENDANT for a necklace, gold and enamel; subject, a vase. 16th century. Spanish. *M. le Baron Davillier.*

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290. PENDANT for a necklace, gold and enamel; subject, a man wearing a helmet; the body is formed by a pearl. 16th century. Spanish. *M. le Baron Davillier.*

291. PENDANT for a necklace, gold and enamel; subject, an eagle with expanded wings, decorated with rock crystals and topazes. 16th century. Spanish. *M. le Baron Davillier.*

292. A PAIR of ear-pendants, gold, enamel, and pearls. End of the 16th century. Spanish. *M. le Baron Davillier.*

293. RELIQUARY of rock crystal and gold and enamel; in the centre the figures of the Virgin and Saint Elizabeth. Spanish. *M. le Baron Davillier.*

294. CROSS of rock crystal, with figures of the Saviour and the Virgin Mary, and ornaments in gold and enamel. 16th century. Spanish. *M. le Baron Davillier.*

295. CROSS, gold, with enamel in black and white, with a figure of the Saviour. 16th century. Spanish. *M. le Baron Davillier.*

296. CROSS, gold and enamel, with figures of the Saviour and Virgin Mary. 16th century. Spanish. *M. le Baron Davillier.*

297. CROSS, with emeralds, amethysts, and ornaments of gold and enamel. 16th century. Spanish. *M. le Baron Davillier.*

298. BRACELET, silver, Hispano-Moresco work, with Cufic inscription; found in an excavation at Valencia. Probably earlier than the 13th century. *M. le Baron Davillier.*

299. BRACELET, silver, Hispano-Moresco work, with semi-Cufic inscription; found in an excavation at Valencia. Probably earlier than the 13th century. *M. le Baron Davillier.*

300. RING, Hispano-Moresco work, with the hand (talisman) found in an excavation at Valencia. Probably earlier than the 13th century. *M. le Baron Davillier.*

301. TALISMAN, Phallic hand (*mano de Azabache*), jet, mounted in silver-gilt; a talisman to avert the evil-eye. 16th century. Spanish. *M. le Baron Davillier.*

302. PENDANT for a necklace, gold and enamel and pearls, in the form of a ship. Spanish. *M. le Baron Davillier.*

303. MEDALLION, gold and enamel, containing two paintings on rock crystal (called *églomisées*). 16th century. Spanish. *M. le Baron Davillier.*

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304. SERIES of four pendant ornaments, gold, with pearls and sapphires; portions of one of the Visigothic crowns found at Guarrazar, near Toledo. 7th or 8th century. Spanish Visigothic work. *M. le Baron Davillier.*

305. GOLD ring, antique Roman work, engraved with a figure of Minerva; found at Tarragona. *M. le Baron Davillier.*

306. GOLD ring, antique Roman work, with figure sof Œdipus and the Sphinx; found at Murviedo, the ancient Saguntum. *M. le Baron Davillier.*

307. GOLD ring, Visigothic, with inscription "*Xises.*" 7th century. Found at Toledo. *M. le Baron Davillier.*

308. RING, gold, Visigothic, with inscription "Silo." 7th century. Found at Toledo. *M. le Baron Davillier.*

309. RING, gold, Visigothic, with a monogram. 7th century. Found at Toledo. *M. le Baron Davillier.*

310. RING, Hispano-Moresco, set with an amethyst. 13th or 14th century. *M. le Baron Davillier.*

311. PLATE of silver, enamelled, for a talisman to be worn from the neck, Hispano-Moresco, with hands, inscription, and ornaments. 14th or 15th century. A specimen of the *cloisonné* enamelling of the kind generally seen in the ornamentation of Moorish swords. *M. le Baron Davillier.*

312. CAMEO, chalcedony; subject, profile head of King Philip II., probably the work of Jacopo de Trezzo. 16th century. *M. le Baron Davillier.*

313. SPECIMEN of enamel in relief, mounted in gold; subject, a "*pieta*" (or the body of the Saviour attended by the Virgin Mary, &c.). 16th century. Spanish. *M. le Baron Davillier.*

314. PAX, copper enamelled. End of the 15th century. Spanish. *M. le Baron Davillier.*

315. PAX, transparent enamel. 15th century. Spanish. *M. le Baron Davillier.*

316. SPECIMEN of enamelling on copper; subject, the Virgin of Monserrat. Spanish. *M. le Baron Davillier.*

317. RELIQUARY, enamel on copper. Beginning of the 17th century. Spanish. *M. le Baron Davillier.*

318. RELIQUARY, enamel on copper. Beginning of the 17th century. Spanish. *M. le Baron Davillier.*

319. RELIQUARY, enamel on copper. Beginning of the 17th century. Spanish. *M. le Baron Davillier.*

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320. SERIES of eight reliquaries, enamel on copper. Catalonian work of Barcelona or its district. Beginning of the 17th century. *M. le Baron Davillier.*

321. SMALL model of a folding table, ebony and ivory carved. Spanish. Early 17th century work.
M. le Baron Davillier.

322. CIRCULAR casket of carved ivory, Hispano-Moresco work, with falconers, musicians, animals, and various ornaments. 10th century. Brought from Cordova.
M. le Baron Davillier.

323. SQUARE box of carved ivory, ornamented with lions, eagles, and other animals, with contemporary mounts in silver and niello work. 13th or 14th century. Spanish.
M. le Baron Davillier.

324. SMALL square ivory carving in bas-relief; subject, the Trinity. 15th century. Spanish.
M. le Baron Davillier.

325. IVORY carving; subject, a female head, from one of the dressed figures of saints called "*imagenes de vestir.*" End of the 16th century. Spanish. *M. le Baron Davillier.*

326. SMALL dish with raised borders, Hispano-Moresco fayence, with metallic lustre. 16th century. Manises ware.
M. le Baron Davillier.

327. Dish of fayence of Alcora, representing "The Family of Darius at the feet of Alexander," after Le-Brun. 18th century. *M. le Baron Davillier.*

328. EARTHENWARE plaque decorations in blue camaieu; subject, Antinöus, after Boucher. Date, 1735. Mark, "Fabrica réal de Alcora." *M. le Baron Davillier.*

329. SMALL flask of soft porcelain of Alcora, with subjects of popular costumes of the province of Valencia (in which the royal porcelain manufactory of Alcora is situated).
M. le Baron Davillier.

330. AZULEJO (large tile) painted blue with heraldic subject, from the ceiling of the castle of the Count de Parsent, near Valencia. *M. le Baron Davillier.*

331. AZULEJO (large tile), painted blue with heraldic subject, from the ceiling of the castle of the Count de Parsent, near Valencia. *M. le Baron Davillier.*

332. GLASS bowl, enamelled green, yellow, blue, and white, with birds, foliage, &c. 16th century. Barcelona ware.
M. le Baron Davillier.

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333. COFFRET, ivory, Hispano-Moresco work, with bronze gilt mounts; around the lid is a Cufic inscription. 12th or 13th century. Length, 11½ in.; width, 8 in.
Madame Fortuny.

334. SMALL brasier (brasero), damascened iron. Spanish work. 16th century. *Madame Fortuny.*

335. LARGE "azulejo," or fayence tile, with metallic lustre. Date between 1333 and 1354. Height, 3 ft. 4 in; width. 17½ in. *Madame Fortuny.*

336. STATUETTE of painted wood, the eyes in enamel, representing St. Francis in an ecstasy lifted up from the ground, height, including the stand, 2 ft. 7 in. Spanish. Late 17th century. *M. Maurice Gagneur de Patornay.*

337. COFFRET, in carved ivory, Hispano-Moresco work, carved with foliage, and with silver and niello-work clamps, lock, &c. 12th or 13th century Length 7¾ in.; width, 5 in. *M. Albert Goupil.*

338. IVORY coffret with sloped or bevelled cover, ornamented with gilded ornaments, gilt metal mounts. 13th or 14th century. Spanish. Length, 8½ in.; width, 5¾ in.
M. Albert Goupil.

339. IVORY coffret, with gilded ornaments and medallions of grotesque birds, &c., metal mounts. Spanish. 13th or 14th century. Length, 8 in.; width, 4½ in.
M. Albert Goupil.

340. IVORY coffret, with gilded ornamentation. Spanish. 13th or 14th century work. Length, 6¾ in.; width, 4 in.
M. Albert Goupil.

341. IVORY coffret, with gold and metal mounts. Spanish. 13th or 14th century work. *M. Albert Goupil.*

342. IVORY coffret. Spanish. 13th or 14th century work.
M. Albert Goupil.

343. PIECE of silk tissue, Hispano-Moresco work, Arabic inscription. 14th or 15th century. *M. Albert Goupil.*

344. PIECE of silk tissue, Hispano-Moresco work (?). 15th or 16th century. *M. Albert Goupil.*

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345. TABERNACLE, carved box-wood; subject, the tree of Jesse. 15th century. *M. P. Jamarin.*

346. EWER and dish in silver *repoussé* and gilt. Portuguese. 16th century. *MM. Lœwenstein, frères.*

347. VASE of Hispano-Moresco earthenware, elliptic in form, with a broad mouth and four handles; metallic lustre heightened with blue. 16th century. *M. Charles Mannheim.*

348. VASE of Hispano-Moresco lustre-ware; conchoid in form. 16th century. *M. Charles Mannheim.*

349. COFFRET, marquetry of wood ornamented with roses, and ornaments of chiselled iron. *M. Charles Mannheim.*

350. CABINET on a stand in carved walnut wood. Spanish work. 16th century. Height, 4 ft. 9 in.; breadth 3 ft. 2 in. *M. E. Odiot.*

351. COFFRET of wood, covered with plaques of copper, stamped. Work of the Spanish Moors executed for the Christians ("estilo mudejar"). Breadth, 1 ft. 4 in.; height, 7 in. *M. E. Odiot.*

352. LARGE processional cross, silver. Spanish work. 16th century. *M. Paul Recappé.*

353. FOUR carved chestnut-wood panels in the style of Berruguete, the fronts of drawers to contain vestments in the sacristy of a Spanish church. *Circa* 1540. *M. Paul Recappé.*

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354. ALTAR-CLOTH, velvet, with appliqué and embroidered ornaments, in the centre is a large eagle in high relief, the emblem of St. John the Evangelist. Spanish. *Circa* 1570. *M. Paul Recappé.*

355. TAZZA, silver-gilt; in the centre a bust of Lucretia killing herself, border of foliage. Portuguese. Early 17th century work. *M. Paul Recappé.*

356. STATUETTE of St. Michael overcoming Satan; painted wood. Spanish. *Circa* 1490. *M. Roussel.*

357. TAZZA, or shallow bowl, silver *repoussé* and gilt. It contains representations of scenes from the life of Samson, executed in high relief, the different subjects are separated by winged Caryatid figures ending in hermes, and by grotesque masks, on the central medallion are figures of horsemen fighting, the foot is enriched with a frieze, containing hunting subjects in high relief. Portuguese work. *Circa* 1520. *M. le Baron Seillière.*

358. LARGE dish, round, with a central boss, silver chased and gilt, the rim decorated with interlaced branches of briar; on the central boss the arms of a cardinal, and round it a grouping of six figures of crabs bound together with festoons of ornament. Spanish. 16th century. *M. le Baron Seillière.*

359. OVAL bonboniere, gilt metal, the lid ornamented with a portrait in relief in enamel, King Charles II. of Spain. Date 1660-70. *Madame Sichel.*

360. EWER, with spout and cover, silver-gilt, the body, foot, and cover, ornamented with zones of foliated ornamentation, grotesque monsters, &c., in high relief, the spout in the form of a dragon. Transitional Gothic style. *Circa* 1500. Portuguese work. Height, 1 ft. 6 in. *M. F. Spitzer.*

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361. LARGE circular plateau, silver-gilt, gothic style, border enriched with battle subjects in high relief, in the centre a raised medallion with St. Hubert. Portuguese work. *Circa* 1490. Diameter, 20½ in. *M. F. Spitzer.*

362. EWER, silver-gilt, Renaissance style, richly embossed with strapwork ornamentation, masks, &c., the handle in form of a serpent and a winged dragon. *Circa* 1560. Portuguese work. Height, 1 ft. 7 in. *M. F. Spitzer.*

363. PLATEAU, silver-gilt, belonging to the previous piece, richly embossed with strapwork ornament, sunk flutings with palmettes, &c., raised medallion in the centre with a figure of Neptune. *Circa* 1560. Portuguese work. Diameter, 1 ft. 7½ in. *M. F. Spitzer.*

364. SILVER-GILT plateau, the border embossed in high relief; subjects, the history of Judith and Holofernes, accompanied with inscriptions in the Portuguese language, and four seated allegorical figures. In the centre medallion, a female head in painted enamel. Portuguese work. *Circa* 1520. Diameter, 11¾ in. *M. F. Spitzer.*

365. RELIQUARY, in silver-gilt, life-sized head of John the Baptist in the charger, on raised stem, decorated with Gothic Tabernacle work. *Circa* 1470. Spanish work. *M. F. Spitzer.*

366. SILVER-GILT chalice, inscribed round the foot "Svicherus dedit." *Circa* 1200—50. Spanish work. Height, 6 in. *M. F. Spitzer.*

367. SILVER-GILT chalice, Gothic style. *Circa* 1500. Spanish work. Height, 10 in. *M. F. Spitzer.*

368. SILVER chalice, Gothic style. Spanish work. *Circa* 1480. Height, 10 in. *M. F. Spitzer.*

369. SILVER chalice, transitional Gothic. *Circa* 1520. Spanish work. Height, 10 in. *M. F. Spitzer.*

370. SILVER processional cross, transitional Gothic work. *Circa* 1520. Spanish. Height, 3 ft. *M. F. Spitzer.*

371. SILVER thurible, Gothic style. *Circa* 1500. Spanish. Height, 12 in. *M. F. Spitzer.*

372. PAIR of altar candlesticks, green jasper or bloodstone, mounted in silver-gilt enamelled. Spanish. *Circa* 1590. Height, 1 ft. 6 in. *M. F. Spitzer.*

373. HEXAGONAL holy-water pail, silver-gilt. Spanish. *Circa* 1590. Height, 6 in. *M. F. Spitzer.*

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374. Silver-gilt pax, with a Limoges enamel plaque inserted. 16th century. *M. F. Spitzer.*

375. Pair of standing reliquaries, silver-gilt, ornamented with small appliqué enamelled plaques, and with oval pictures painted on copper. Spanish work. *Circa* 1590. In the style of Herrera. Height, 13¼ in. *M. F. Spitzer.*

376. Clock, on tall baluster stem, metal-gilt, ornamented with appliqué silver ornaments. Spanish. *Circa* 1600. In the style of Herrera. Height, 2 ft. 2 in. *M. F. Spitzer.*

377. Clock affixed to a tall central column, metal-gilt, ornamented with silver statuettes of amorini. Early 17th century work. Spanish. Height, 2 ft. 3 in. *M. F. Spitzer.*

378. Case or sheath containing carving-knife, and four knives and forks, "Trousse d'un ecuyer tranchant," the sheath and instrument mounted with steel damascened with silver. Spanish (?) First half of 16th century. *M. F. Spitzer.*

379. Three serving knives, the hilts ornamented with brasswork and ivory. Spanish. Second half of 16th century. *M. F. Spitzer.*

380. Carving-knife and fork, ivory hilts inlaid with ivory and gold damascene work. Spanish. 16th century. *M. F. Spitzer.*

381. Knife with steel hilt. Spanish. 17th century. *M. F. Spitzer.*

382. Pair of fire-irons. Spanish. First half of 16th century. *M. F. Spitzer.*

383. Circular ivory box, probably a pyx, carved with foliage and birds in low relief, with clamp hinges and lock in gilt metal. Spanish work. 13th or 14th century. Height, 6 in. *M. F. Spitzer.*

384. Ivory statuette of the Virgin. Spanish work. 14th century. Height, 1 ft. 11 in. *M. F. Spitzer.*

385. Ivory statuette of the Virgin. Spanish work. *Circa* 1300. Height, 1 ft. 11 in. *M. F. Spitzer.*

386. Folding lectern in carved and gilt wood, with incised leather top. Spanish. *Circa* 1560. *M. F. Spitzer.*

387. Cabinet, the fronts of the drawers and the central cupboard in gilt leather, incised with figure subjects and arabesques. Spanish. *Circa* 1550. *M. F. Spitzer.*

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388. PAIR of marquetry cabinets. 17th century. Indo-Portuguese work. Height, 4 ft. 2 in.; width, 2 ft. 8 in. *M. F. Spitzer.*

389. ONYX cameo, portrait of Philip II., with richly enamelled gold mount. Spanish. *Circa* 1580. *M. F. Spitzer.*

390. POMANDER, enamelled gold, set with pearls and jewels. Spanish. *Circa* 1580. *M. F. Spitzer.*

391. PECTORAL cross, enamelled gold, enriched with emblems of the Passion. Spanish. *Circa* 1590. *M. F. Spitzer.*

392. MEDALLION jewel, quadrangular shape; subject, the Annunciation, gold enamel ground on rock crystal, elaborate enamelled frame. Spanish. First half of 17th century. *M. F. Spitzer.*

393. SIMILAR medallion; subject, "The Holy Family." Spanish. First half of 17th century. *M. F. Spitzer.*

394. OVAL pendent reliquary, enamelled gold frame. Spanish. *Circa* 1600. *M. F. Spitzer.*

395. THREE enamelled gold oval pendent Reliquaries. Spanish. Second half of 16th century. *M. F. Spitzer.*

396. STEEL mace, damascened with gold, elaborate arabesque ornamentation, hunting subjects, &c., on the shaft are inscribed the mottoes, "Decus et tutamen in armis," and "Donec totum impleat orbem," on the head of the mace is the maker's name, "Didacus de Gaias faciebad," there is also an inscription in Arabic characters. This splendid work was made for King Henry II. of France by the Spanish armourer Diego Gaias, above named. Spanish. *Circa* 1550. Length, 2ft. 3 in. *M. F. Spitzer.*

397. MACE, steel, damascened with gold, richly chased and ornamented with arabesques. *Circa* 1550. Spanish. Length, 1 ft. 11 in. *M. F. Spitzer.*

398. HEAD of a "Martel de Fer," or war hammer, steel, richly chased with arabesques, openwork, &c. *Circa* 1550. *M. F. Spitzer.*

399. PAIR of stirrups in chiselled iron. Spanish. *Circa* 1540. *M. F. Spitzer.*

400. CIRCULAR iron shield, *repoussé* work in high relief, Hercules and the Nemean lion, with border of scroll foliage. *Circa* 1550. Diameter, 22½ in. *M. F. Spitzer.*

401. "PLAQUE," or tablet, in chiselled iron, the arms and devices of the Emperor Charles V., inscribed "Salvador me fizo;" this remarkable work is cut from the solid

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metal, and is probably a "pièce de Maitrise," or specimen work of a Spanish locksmith or armourer. *Circa* 1550. *M. F. Spitzer.*

402. CUP-HILTED Toledo rapier, richly chased with cameo busts, arabesque work, and trophies of arms on gold ground. Spanish. Second half of 16th century. *M. F. Spitzer.*

403. CUP-HILTED Toledo rapier, with pierced hilt, and bearing the arms of Castille and Leon. Second half of 16th century. *M. F. Spitzer.*

404. CUP-HILTED Toledo rapier, the cup perforated and chased with foliage and hunting subjects. Spanish. Second half of 16th century. *M. F. Spitzer.*

405. TOLEDO rapier, chased and parcel-gilt hilt. Spanish. Second half of 16th century. *M. F. Spitzer.*

406. LEFT-HANDED dagger, perforated guard, Toledo work. First half of 17th century. *M. F. Spitzer.*

407. LEFT-HANDED Toledo dagger, openwork hilt. Spanish. First half of 17th century. *M. F. Spitzer.*

408. CHASUBLE, crimson velvet and brocade ground, gold orphreys of saints. Spanish. *Circa* 1480. *M. F. Spitzer.*

409. PORTION of a chasuble, crimson velvet, the orphreys of gold embroidery. Spanish. *Circa* 1500. *M. F. Spitzer.*

410. PORTION of a chasuble, crimson velvet, the orphreys of gold embroidery. Spanish. *Circa* 1500. *M. F. Spitzer.*

411. DALMATICA, crimson and gold raised velvet, orphreys of gold embroidery with figures of saints. Spanish. *Circa* 1500. *M. F. Spitzer.*

412. COPE, crimson velvet ground, embroidered with angels. Spanish. 15th century work. The embroidered orphrey superadded in the 16th century. *M. F. Spitzer.*

413. FOUR pieces, orphreys of a cope, gold ground, embroidery of saints in medallion with armorial bearings. Spanish. About 1530. *M. F. Spitzer.*

414. COVER of a lectern, raised cloth of gold, the orphreys represent David with the Ark of the Covenant, and the Resurrection. Spanish. *Circa* 1540. *M. F. Spitzer.*

415. COVER for a reading-desk, crimson velvet richly embroidered with velvet and pearls, the orphreys, raised embroidered Scriptural subjects. Spanish. Second half of 16th century. *M. F. Spitzer.*

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416. ALTAR frontal, cut and embroidered velvet. Spanish. About 1500. *M. F. Spitzer.*

417. TWO pieces, portions of orphrey of a cope, gold ground embroideries representing the visitation of St. Elizabeth and the Annunciation. Spanish. About 1560. *M. F. Spitzer.*

418. CHASUBLE and dalmatica, crimson velvet ground, embroidered with gold and silver thread. Spanish. About 1560. *M. F. Spitzer.*

419. PANEL of embroidery in high relief, an "impresa," or emblematic device, a salamander at the foot of an oak-tree, serpents on the border. Second half of 16th century. *M. F. Spitzer.*

420. PANEL of embroidery with the arms of Spain in the centre, crimson velvet ground. Spanish. End of 16th century. *M. F. Spitzer.*

421. PIECE of embroidery, the Last Supper. Spanish. About 1560. *M. F. Spitzer.*

422. ALTAR frontal, crimson silk ground, raised embroidery of scroll work. Spanish. Second half of 17th century. *M. F. Spitzer.*

423. BED quilt, crimson ground, gold embroidery. Portuguese. 17th century. *M. F. Spitzer.*

424. ATLAS, or book of maps (Portulano), on vellum, the maps surrounded with richly illuminated borders, executed for the Emperor Charles V. and his son Philip II. *Circa* 1560. Spanish. *M. F. Spitzer.*

425. STATUE in walnut wood, carved and painted, of Saint Francis of Assisi, by Alonso Cano. [See *Arts décoratifs en Espagne*, by the Baron Davillier, p. 50, and *Gazette des beaux Arts*, II. période, tome 18, p. 836.] Spanish. First half of 17th century. *M. Charles Stein.*

426. VASE, Hispano-Moresco fayence, from the Fortuny collection, the bronze stand was composed and modelled by Fortuny. 13th or 14th century. *M. Charles Stein.*

427. CHALICE and paten, silver parcel-gilt, round the foot of the chalice is the following inscription, "Pelagius abbas me fecit, ad honorem Sancti Jacobi apostoli," and round

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the paten, "carnem quam gustas non adherit ulla vetustas, perpetuus cibus et regat hoc reus. Amen." Spanish. 12th century. [See *Récherches sur l'Orfèvrerie en Espagne* by the Baron Davillier folio 37; *Gazette des Beaux Arts*, II. période, tome 18, folio 541 and 543.]

M. Charles Stein.

428. CHALICE and paten, silver-gilt: on the knop of the chalice are eight figures of apostles in high relief; the paten is engraved with eight subjects representing the history of the Virgin Mary; in the middle is represented the Virgin seated holding the infant Jesus, and two angels in adoration. [See *Récherches sur l'Orfèvrerie en Espagne*, folio 52; *Arts décoratifs en Espagne*, folio 13; *Gazette des Beaux Arts*, II. période, tome 18, folio 551.] Spanish. End of the 15th century. *M. Charles Stein.*

429. PLATEAU of silver-gilt, in the centre warriors fighting in the midst of foliage; on the border subjects representing the seven arts of rhetoric. Portuguese work. 15th century. *M. Charles Stein.*

430. COPE and two dalmaticas, embroidered with figures of saints and events of the infancy of the Saviour. Spanish work. *Circa* 1540. *M. Charles Stein.*

431. DISH, silver. Strap and scroll work; in the centre a female bust in high relief. Portuguese. 18th century. *M. Henri Stettiner.*

432. DISH, silver. Strap and scroll work; in the centre an archiepiscopal shield of arms. Portuguese. 18th century. *M. Henri Stettiner.*

433. DISH, silver. Strap and scroll work. Portuguese. 18th century. *M. Henri Stettiner.*

434. VESTMENTS, a complete set, comprising cope, chasuble, two dalmaticas, and two collarettes, crimson velvet, gold embroidered orphreys, with shields of arms. Spanish. About 1500. Said to have been given to the chapter of Burgos by the Emperor Charles V. *MM. Tassinari et Chatel.*

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IV.

Loans by English Owners.

435. Large silver-gilt flagon, in the form of a pilgrim's bottle, known as the "Armada flagon." This piece is traditionally reputed to have been taken in one of the ships of the Spanish Armada. *Her Majesty the Queen.*

436. Cup-hilted Toledo rapier, with rich chiselled steel guard. About 1670. Brought from the armoury of the Prince of the Peace, Madrid. *Her Majesty the Queen.*

437. Two-handled dagger, with rich chiselled steel guard. Spanish. About 1670. Companion to the preceding rapier. *Her Majesty the Queen.*

438. Toledo sword, made as a present for King George IV. when Prince Regent. *Her Majesty the Queen.*

439. Ancient cross-hilted sword, with broad blade, steel pommel, and cross guard gilded; at the bottom of the blade is an elaborate escutcheon of arms, engraved and inscribed "Marchio Rodericus Bivar." This interesting sword is of two different dates, the hilt probably of the 14th or 15th century; the blade of the beginning of the 16th century. Apparently it was traditionally supposed at the latter period that this was the sword of the celebrated Spanish hero, El Cid. In the Windsor inventory this sword is also said to be that of Señor Don Diego Inigo Lopez de Zuniga. *Her Majesty the Queen.*

440. Fowling-piece, the stock richly chased with rich scroll-work. Spanish. 17th century.
Her Majesty the Queen.

441. Fowling-piece, on the barrel is inscribed "Arcenal Real Do Exercito, 1787." Portuguese work. This gun belonged to King Joseph Buonaparte, and was taken amongst his baggage at the battle of Vittoria.
Her Majesty the Queen.

442. Fowling-piece, on the barrel is inscribed "Soi Entorchado I Fabricado en Ceuta." On the lock is the maker's name, "Pedro Aldazabal, 1813." Spanish.
Her Majesty the Queen.

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443. FOWLING-PIECE, inscribed on the barrel, "Joachin De Zelaia en Madrid, Año 1753." This gun was presented to Lord St. Vincent by the Spanish Admiral, Mazaredo, Commander-in-Chief of the Spanish fleet.
Her Majesty the Queen.

444. FOWLING-PIECE. Spanish. Inscribed "Barcelona, Año 1790." *Her Majesty the Queen.*

445. FLAGON, coffee pot, cream jug and small salver, silver. Portuguese. Late 18th century.
Mr. W. A. Tyssen Amherst, M.P.

446. EMBROIDERED orphrey of an altar frontal, in gold and coloured silk. Spanish. *Circa* 1580. From Valladolid.
Mr. J. Dearman Birchall.

446*a*. CYLINDRICAL BOX. Black leather, "cuir bouilli," scroll work of foliage and bands of Arabic inscriptions. Hispano-Moresco. *Signor Castellani.*

447. SALVER, silver, embossed with foliated ornaments, masks birds, &c. Portuguese work. About 1700. Diameter 23¾ in. *Mr. Francis Cook.*

448. SALVER, silver, embossed with tulips and other flowers. Spanish or Portuguese. Second half of 17th century. Diameter, 16½ in. *Mr. Francis Cook.*

449. SILVER rosewater salver. Spanish work. Made for a bishop of Siguenza. Date early in the 17th century. Diameter, 18½ in. *Mr. Francis Cook.*

450. CHALICE, silver-gilt. Portuguese. Second half of 16th century. *Mr. Francis Cook.*

451. PAIR of altar candlesticks, rock crystal, mounted in silver-gilt. Height, 21 in. Spanish. *Circa* 1580.
Mr. Francis Cook.

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452. PAIR of silver *repoussé* work altar candlesticks. Portuguese. First half of 18th century. *Mr. Francis Cook.*

453. MONSTRANCE, silver-gilt. Height, 22 in. Portuguese. *Circa* 16th century. *Mr. Francis Cook.*

454. MONSTRANCE, silver-gilt. Portuguese. Height, 15½ in. The foot and upper part are of early 16th century work, but the stem or central stalk is of later date (*circa* 16th century). *Mr. Francis Cook.*

455. CHALICE, in silver-gilt. Portuguese. *Circa* 1600. *Mr. Francis Cook.*

456. CUP or goblet, silver-gilt. Portuguese work of the end of the 16th century. The ornamentation in low relief in imitation of the Augsburg style of the same period. *Mr. Francis Cook.*

457. CHALICE, silver-gilt, with enamelled ornaments on the stem. Portuguese Gothic style. *Circa* 1490. *Mr. Francis Cook.*

458. PAIR of altar cruets, rock crystal, mounted in silver-gilt. Spanish work. The silver-gilt mounts of these pieces were probably adapted to the polygonal oviform bottles, *circa* 1550. These latter seem to be of earlier date, probably 14th century. *Mr. Francis Cook.*

459. "CUSTODIA," or monstrance, silver *repoussé* work. Spanish, *circa* 1530. Inscribed on the foot "Soi de la Parrochia de St. Isidro de Leon." Height, 18½ in. *Mr. Francis Cook.*

460. SILVER ewer, richly ornamented in *repoussé* work. Portuguese. Second half of 17th century. Height, 25 in. *Mr. Francis Cook.*

461. CHALICE-SHAPED pyx, or receptacle for the sacred wafer, with dome-shaped movable cover, silver parcel-gilt. Portuguese. 17th century. Height, 17½ in. *Mr. Francis Cook.*

462. SILVER-GILT pyx, on baluster stem with cover. Portuguese. First half of 18th century. Height, 15 in. *Mr. Francis Cook.*

463. SILVER-GILT chalice, the foot, knop, and lower part of the bowl enriched with scroll foliage in high relief. The knop set with cabochon rubies. Portuguese. *Circa* 1520. *Mr. Francis Cook.*

464. PAX, in gilt metal; the relievo subjects represent our Saviour standing, in the act of benediction, with saints or apostles kneeling on each side. Spanish. *Circa* 1540. *Mr. Francis Cook.*

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465. SMALL devotional triptych in gilt metal, the centre minutely painted in oil, with the Virgin and child; on the left hand is the Nativity or Adoration of the Magi, and on the right the Crucifixion. Spanish. Second half of 16th century. *Mr. Francis Cook.*

466. CHALICE, with cover, paten and salver, or stand, silver-gilt; on the summit of the cover is a knop bearing the royal arms of Portugal surmounted by a crown. Second half of the 18th century. Made for the private chapel of a princess of the Portuguese royal family. *Mr. Francis Cook.*

467. SNUFF-BOX formed of the shell of a small tortoise, mounted in silver-gilt. 18th century work. Portuguese work. *Mr. Francis Cook.*

468. CROWN in silver-gilt, set with pearls and imitation rose diamonds. Portuguese. 17th century. Made for a statuette of the Virgin. *Mr. Francis Cook.*

469. ALTAR cross, silver-gilt, of semi-Indian style, believed to have been made at Goa, early in the 16th century; the figure of Christ in full relief, which was doubtless originally attached, is now wanting. *Mr. Francis Cook.*

470. "CUSTODIA," or monstrance, silver-gilt. Portuguese work. *Circa* 1540. In the upper portion, under a canopy, is a small group in full relief, of the Virgin supporting the dead body of Christ; from the central receptacle hang six small silver bells, the foot and stem are embossed with wreaths, cherubs' heads, and shields, bearing the emblems of the Passion. *Mr. Francis Cook.*

471. HOLY water bucket, with its sprinkling-brush, silver. Portuguese work. First half of 17th century. *Mr. Francis Cook.*

472. CASKET, silver, embossed and engraved with floriated ornaments, busts, terminal figures, &c. Spanish, *circa* 1550. *Mr. Francis Cook.*

473. TROCHUS shell, mounted in silver-gilt. Portuguese work. Transition Gothic style. Date early in the 16th century. *Mr. Francis Cook.*

474. STATUETTE of the Virgin and child in carved ivory, enclosed in an ebony shrine with folding doors, enriched with perforated metal-gilt mounts. Portuguese work. The ivory Virgin of a fine style of Gothic design, appears to be of the 14th century period, but the shrine was doubtless made for it in the 16th or early part of the 17th century. *Mr. Francis Cook.*

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475. VESSEL for incense, in the form of a ship, silver *repoussé* work. Portuguese. Second half of 16th century. Height, 10⅜ in. *Mr. Francis Cook.*

476. NAUTILUS shell mounted in silver, the shell engraved with hunting-subjects of men in the costume of the first half of the 17th century; the foot represents a triton or merman on the back of a turtle, holding up the shell; on the summit of the shell, Cupid riding on the back of a marine monster. *Mr. Francis Cook.*

477. THURIBLE or censer, silver. Portuguese. Second half of 16th century. *Mr. Francis Cook.*

478. PROCESSIONAL cross of great size, silver. Spanish. Second half of 16th century. Richly ornamented with strap-work, foliated ornamentation and medallions embossed with subjects from the Passion. In the centre, at the back of the cross, the Virgin ascending surrounded by Angels. Height, 3 ft. 2 in. *Mr. Francis Cook.*

479. SALVER, silver, embossed ornamentation. Spanish. 18th century. Diameter, 16 in. *Mr. Francis Cook.*

480. SHAVING-BASIN, silver, in form of a fluted shell supported on three dolphins. Portuguese work. End of 17th century. Diameter, 16 in. *Mr. Francis Cook.*

481. SALVER, silver, enriched with sunk flutings containing flowers. Portuguese. Date, about 1700. Diameter, 14 in. *Mr. Francis Cook.*

482. SALVER, silver, embossed with scroll foliage, flowers, and birds. Spanish. About 1700. *Mr. Francis Cook.*

483. Two silver plates, chased and embossed with floriated ornaments, etc. Portuguese. Second half of 17th century. Portions of the mountings of a chair. Length, 20½ in.; height, 7 in. *Mr. Francis Cook.*

484. CASKET in polished alabaster, with semi-circular cover, mounted with clamp-hinges, lock, &c., in cut and perforated ironwork. Spanish. About 1600. Length, 5 in.; width, 3¼ in.; height, 3¾ in. *Mr. Francis Cook.*

485. CASKET, ivory, mounted in silver-gilt, with dome-shaped cover. The ivory casket of Chinese work; the silver-gilt mounts Spanish or Portuguese. Second half of 16th century. Length, 7½ in.; width, 4¼ in.; height, 5 in. *Mr. Francis Cook.*

486. CROSIER in gilt metal, with staff complete. Spanish. *Circa* 1520. Height, 6 ft. 4 in. *Mr. Francis Cook.*

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487. PROCESSIONAL cross, rock crystal, mounted with silver-gilt; in the centre on each side an octagonal plaque in translucent enamel, the one representing the Crucifixion, the other the Agnus Dei. Spanish. *Circa* 1280. Height, 19 in. *Mr. Francis Cook.*

488. SALVER, silver, embossed with rococo ornamentation, a fountain, and various animals. Spanish work. *Circa* 1700. Diameter, 15½ in. *Mr. Francis Cook.*

489. SALVER, silver-gilt, on raised foot, embossed in high relief with battle subjects, the attack of a fortress, &c. Portuguese Gothic work. *Circa* 1500. Acquired at Oporto. Diameter, 12 in. *Mr. Francis Cook.*

490. SALVER, silver-gilt, fluted ornamentation, with rococo scroll-work, on a medallion in the centre is engraved a mermaid with a guitar. Portuguese. First half of 18th century. Diameter, 10¼ in. *Mr. Francis Cook.*

491. SALVER, silver parcel-gilt. Portuguese-Indian work. 16th or 17th century. The border embossed with foliated scroll-work. Diameter, 12 in. *Mr. Francis Cook.*

492. SALVER, *repoussé*-work, hunting subject, a figure on a richly-caparisoned horse, with an attendant holding a dog; rocks and trees in the background. Portuguese work. About 1500. Diameter, 13 in. *Mr. Francis Cook.*

493. SALVER (companion to the last), preparation of a repast in the open air; in the centre a tripod brazier with a fire beneath; scullions with long spits are cooking at the fire; in the background, on a pole suspended from two trees, are fowls, baskets of fruit, and other viands. Portuguese work. About 1500. Diameter, 13¾ in. *Mr. Francis Cook.*

494. LARGE cameo, onyx of three strata; in front the bust of a Roman emperor, on the reverse a standing figure in antique costume, mounted in enamelled gold frame. *Circa* 1560. Acquired in Lisbon, but probably of Italian origin. Height, 3 in.; width, 2⅝ in. *Mr. Francis Cook.*

495. PENDENT jewel, enamelled gold, in the form of a ship. Spanish. First half of 16th century. *Mr. Francis Cook.*

496. PENDENT jewel, enamelled gold, in the form of a crab, set with cabochon emeralds. Spanish. Second half of 16th century. *Mr. Francis Cook.*

497. ENAMELLED gold pectoral cross, set with emeralds, pendent pearls attached. Portuguese. 17th century. *Mr. Francis Cook.*

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498. PENDENT jewel, enamelled gold, centre set with an amethyst. Spanish. 16th century. *Mr. Francis Cook.*

499. ENAMELLED gold jewel, in the form of an eagle perched on the branch of a tree, around which a serpent is entwined, the body of the eagle formed by a "*perle baroque.*" Spanish. 16th century. *Mr. Francis Cook.*

500. PECTORAL cross, enamelled gold, set with diamonds and pendent pearls. First half of 16th century. Acquired at the sale of the jewels in the treasury of Nuestra Señora del Pilar at Saragossa. *Mr. Francis Cook.*

501. PENDENT jewel, statuette of the Virgin and child, carved in red coral, within an enamelled gold niche, the back ornamented with the instruments of the Passion. Spanish. 16th century. *Mr. Francis Cook.*

502. SMALL pendent crucifix, black enamel and gold, the upper part of the jewel set with two garnets. Spanish. 18th century. *Mr. Francis Cook.*

503. PENDENT jewel, enamelled gold, in the centre a figure of the Virgin standing on a dragon. Spanish. 17th century. *Mr. Francis Cook.*

504. PECTORAL cross, enamelled gold, in front medallions containing relics, at the back emblems of the Passion. Spanish. *Circa* 1600. *Mr. Francis Cook.*

505. SMALL pectoral cross, enamelled gold, set with table diamonds. Spanish. 16th century. *Mr. Francis Cook.*

506. PECTORAL cross, black enamel and gold, set with rubies. Spanish. 16th century. *Mr. Francis Cook.*

507. GOLD pectoral cross, ornamented with *cloisonné* enamel. Spanish. 16th century. *Mr. Francis Cook.*

508. SILVER cross, called a "Cruz de Caravaca," inscribed on one side "S. Francisce ora pro me," and on the reverse the monogram of the Virgin, and the inscription "Sin pecado original," round the margin "Esta tocada a las cruces de Caravaca." Spanish. 17th century. *Mr. Francis Cook.*

509. GOLD enamelled cross of Caravaca, also inscribed "Esta tocada a las cruces de Caravaca." Spanish. 18th century. *Mr. Francis Cook.*

510. PENDENT jewel, enamelled gold, a dog standing on a crescent-shaped bar, set with emeralds and rubies. Spanish. 17th century. *Mr. Francis Cook.*

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511. PENDENT reliquary, rock crystal, in the form of a shell, decorated with heads of saints painted and gilded underneath the crystal. Spanish. 15th century.
Mr. Francis Cook.

512. ENAMELLED gold medallion pendant, emblems of the Passion, in the centre the Virgin and Child. Portuguese. 17th century. *Mr. Francis Cook.*

513. AMULET against the evil eye, red coral set in enamelled gold. Spanish. 17th century. *Mr. Francis Cook.*

514. ENAMELLED gold badge of the Order of Santiago. Spanish. 17th century. *Mr. Francis Cook.*

515. BADGE of the Portuguese order of Christ, enamelled gold and cut steelwork. 18th century.
Mr. Francis Cook.

516. PENDENT badge of the Order of Christ, set with garnets and diamonds. Portuguese. 18th century.
Mr. Francis Cook.

517. BADGE of the Order of Christ, set with garnets and diamonds. Portuguese. 18th century.
Mr. Francis Cook.

518. ENAMELLED gold pendent jewel, mermaid with a bow and arrow, set with table diamonds. Portuguese. Second half of 17th century. *Mr. Francis Cook.*

519. BRACELET, enamelled gold and *cloisonné* enamel. Spanish or Portuguese. 16th century. *Mr. Francis Cook.*

520. GOLD pendent reliquary, on one side the Holy Family with angels, and on the other the Crucifixion in painted enamel. Spanish. 17th century. *Mr. Francis Cook.*

521. OVAL silver-gilt reliquary, set with rock crystals, containing a relic of the true Cross. Spanish. 17th century.
Mr. Francis Cook.

522. OVAL enamelled gold reliquary, set with rock crystal. Spanish. 16th century. *Mr. Francis Cook.*

523. SMALL pendent jewel, gold and *cloisonné* enamel. Set with two small medallions of painted glass, painted with busts of our Saviour and the Virgin. Spanish. 16th century. *Mr. Francis Cook.*

524. PECTORAL cross, enamelled gold; also ornamented with minute carvings in boxwood under glass. Spanish. 16th century. *Mr. Francis Cook.*

525. PECTORAL cross, enamelled gold. Spanish. 16th century. *Mr. Francis Cook.*

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526. PECTORAL cross, rock crystal, mounted in silver-gilt. Portuguese. 17th century. *Mr. Francis Cook.*

527. PECTORAL cross, rock crystal, mounted in gold filigree work. Portuguese. 16th century. *Mr. Francis Cook.*

528. PECTORAL cross, black and white enamel and gold. Spanish. *Circa* 1600. *Mr. Francis Cook.*

529. PECTORAL cross, enamelled gold, the front set with lapis lazuli. Spanish. First half 16th century. *Mr. Francis Cook.*

530. PECTORAL cross, enamelled gold, the back ornamented with the instruments of the Passion. Spanish. 17th century. *Mr. Francis Cook.*

531. FILIGREE gold jewel, in the form of a fleur-de-lys, set with diamonds. Portuguese work, made at Oporto. 18th century. *Mr. Francis Cook.*

532. SPOON, in red jasper, mounted with silver-gilt; probably for incense. Spanish or Portuguese. 16th century. *Mr. Francis Cook.*

533. SMALL box, in the form of a shoe, silver-gilt. Portuguese. 18th century. *Mr. Francis Cook.*

534. KNIFE, fork, and spoon, the handles formed of branches of red coral. Spanish. 16th century. *Mr. Francis Cook.*

535. MANUSCRIPT on paper, the original log of the voyage of Don John of Castro to India in 1541, with charts and views of cities. *Mr. Francis Cook.*

536. MANUSCRIPT on vellum, chronicle of the kings of Portugal. Written *circa* 1530 (?). *Mr. Francis Cook.*

537. ALTAR-PIECE, picture in oil by Alonso Cano; subject, the Assumption of the Virgin; the standing figure on the right, holding a book, is a portrait of the painter. *Mr. Francis Cook.*

538. CLOCK, Buen Retiro porcelain, bearing the royal arms of Spain. Probably made for the royal palace in Madrid towards the end of the 18th century. *Count Corti.*

539. "VARGUEÑO" cabinet. Spanish. 17th century. *Sir John Crampton, Bart., K.C.B.*

540. "VARGUEÑO" cabinet. Spanish. 17th century. *Sir John Crampton, Bart., K.C.B.*

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541. PLAQUE, cast iron, back of a fire-place, arms of the Tudor family in relief, probably the arms of Queen Mary of England when married to Philip II. of Spain. Acquired in Madrid, but probably of English (Sussex) manufacture, exported to Spain in the reign of Philip II.
Sir John Crampton, Bart., K.C.B.

542. SMALL group of the crucifixion, in carved boxwood. Spanish. 17th century.
Sir John Crampton, Bart., K.C.B.

543. EWER, silver-gilt, embossed with scroll-work, cherubs' heads, &c. Portuguese. First half of 17th century.
Mr. F. Davis.

544. EWER, parcel-gilt, silver, decorated with horizontal bands, engraved ornamentation with small medallion busts in relief; female mask on the spout. Spanish. Second half of 16th century. *Mr. F. Davis.*

545. BREAST ornament, and pair of eardrops, in suite, gold set with Table diamonds. Spanish. 18th century.
Mr. F. Davis.

546. PAIR of large ear pendants, in the form of ships in full sail, enamelled gold. Spanish. Second half of 16th century. *Mr. F. Davis.*

547. PENDENT jewel, filigree gold in form of a ship. Spanish. 17th century. *Mr. F. Davis.*

548. PENDENT medallion or reliquary, carved red coral, in the centre an oval rock crystal receptacle enclosing enamelled gold figures of our Saviour and the Virgin. Spanish. Second half of 16th century. *Mr. F. Davis.*

549. MEDALLION reliquary, enamelled gold, set with emeralds and diamonds. Spanish. 18th century.
Mr. F. Davis.

550. PENDENT ornament, gold set with diamonds. Spanish. 17th century. *Mr. F. Davis.*

551. ROCK crystal pectoral cross, mounted in enamelled gold. Spanish. 16th century. *Mr. F. Davis.*

552. BROOCH, in the form of the sacred monogram, set with table diamonds, mounted in gold and black enamel. Spanish. First half of 16th century. *Mr. F. Davis.*

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553. OVAL filigree enamelled pendant, set with a large emerald. Spanish. 17th century. *Mr. F. Davis.*

554. PENDENT jewel, in the form of an "agnus Dei" seated on a book, the body of the lamb a pearl baroque. Spanish. 16th century. *Mr. F. Davis.*

555. PECTORAL cross, filigree gold enamelled, set with imitation table diamonds. Spanish. End of 16th century. *Mr. F. Davis.*

556. BREAST ornament, in the form of a gold ribbon enamelled gold set with garnets. Spanish. 17th century. *Mr. F. Davis.*

557. BREAST ornament, gold openwork set with emeralds. Portuguese. 18th century. *Mr. F. Davis.*

558. MEDALLION, enamelled gold in full relief, the adoration of the Magi. Spanish. First half of 16th century. *Mr. F. Davis.*

559. SMALL oval pail, Buen-Retiro porcelain. 19th century. *Mr. F. Davis.*

560. SALT-CELLAR, Buen-Retiro porcelain. Second half of 17th century. *Mr. F. Davis.*

561. ICE-PAIL, Buen-Retiro porcelain. Second half of 17th century. *Mr. F. Davis.*

562. LARGE cabinet, marquetry work, ebony, ivory, and coloured woods. Portuguese. Probably Goa work. Beginning of 18th century. *Mr. F. Davis.*

562*a*. CRUCIFIX. The figure in ivory. Spanish (?). 17th century. *The Prior of Downside. Somersetshire.*

563. CABINET, rosewood. Portuguese. 17th or early 18th century. *His Excellency M. de Falbe.*

564. TWO vases, Hispano-Moresco pottery, dark blue ground, with birds and other objects, cufic inscriptions, &c., in lustre colours. Early 15th century. *Mr. E. Falkener.*

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565. PENDENT jewel, in form of a spread eagle, surmounted by an Imperial Crown, set with emeralds, pendent pearl attached. Spanish. 17th century. *Mrs. Ford.*

566. TORTOISESHELL box, mounted in silver. Spanish-American work. 17th century. *Mrs. Ford.*

567. OBLONG casket, silver filigree work. Spanish. 17th century. *Mrs. Ford.*

568. SILVER salver, foliated work, fluted border with raised flowers, in the centre, a bird within a wreath. Spanish. 17th century. *Mrs. Ford.*

569. RELIEVO, painted terra-cotta, the Infant Saviour and St. John (Barro pintado), ascribed to the Andalusian sculptor, Montañes. *Mrs. Ford.*

570. RELIEVO, painted terra-cotta, Santa Clara receiving the rosary from the Virgin (Barro pintado), ascribed to Montañes. *Mrs. Ford.*

570*a*. FIGURE of a youth reclining on a rock, with a dog. Buen Retiro porcelain. 18th century. *Mr. J. Carey Forster.*

570*b*. DISH, white ground with painting of a castle in the centre. Spanish earthenware. 18th century. *Mr. J. Carey Forster.*

571. PENDENT jewel, a lantern-shaped case of rock crystal containing a minute carving in wood, mounted in gold, enamelled, and suspended from a hawk, below which is a baroque pearl. Spanish. Second half of 16th century. *Mr. A. W. Franks.*

572. OBLONG plaque, fayence of Alcora, painted with the sacrifice of Iphigenia. Spanish. 18th century. *Mr. A. W. Franks.*

573. TWO small oviform vases and covers, gilded ornamentation, Chinese figures, Buen-Retiro porcelain. End of 18th century. *Mr. A. W. Franks.*

574. PAIR of small candlesticks, in relief, negroes supporting a shell, Buen-Retiro porcelain. *Mr. A. W. Franks.*

575. PAINTED plaque, Buen-Retiro porcelain, our Saviour supporting his Cross. *Mr. A. W. Franks.*

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576. HANDLE of a cane, semi-nude figure supporting a shell. 18th century. *Mr. A. W. Franks.*

577. PEDESTAL, surrounded by figures, Tritons and Nereids, Buen-Retiro porcelain. End of 18th century.
Mr. A. W. Franks.

578. ICE-PAIL, painted on the one side with the story of Andromeda, and the other with a recumbent figure of Venus and Amorini, Buen-Retiro porcelain. 18th century.
Mr. A. W. Franks.

579. HISPANO-MORESCO lustred ware plateau; in the centre a shield, the lion passant, and the letter H, on the reverse a spread eagle. End of 15th century. *Mr. A. W. Franks.*

580. BOWL and cover, silver parcel-gilt, and inlaid with niello work, the surface covered with foliated scrollwork, palmette ornaments, birds, &c., in low relief; this interesting piece may have probably served as a pyx; it seems to have had a foot, which is now wanting; it was brought from Spain, and some appearances seem to indicate that it had been for a long time buried underground. In all probability it is of Spanish Visi-Gothic work of the 6th or 7th century.
Mr. A. W. Franks.

581. SHOULDER knot of fine brilliants in gold setting. Presented to the late Field-Marshal Beresford by the Portuguese Army, 1816.
Right Hon. A. J. B. Beresford Hope, M.P.

581*a*. CRUCIFIX. The figure of ivory, the cross of wood veneered with tortoise shell. Spanish. 17th century.
Admiral Sir Edward A. Inglefield, K.C.B.

582. WALL hanging, crimson velvet ground, rich *appliqué* scroll ornamentation. Portuguese (?). 17th century.
Mr. E. Joseph.

583. EMBROIDERED table-cover. Spanish. 17th century.
Mr. E. Joseph.

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584. CASKET in tortoiseshell, with silver engraved mounts. Spanish. *Circa* 1600. *Mr. E. Joseph.*

585. RELIQUARY, oval locket-shaped, black and white enamel. Spanish. *Circa* 1600. *Mr. E. Joseph.*

586. PANELS, three, each containing fragments of carved woodwork. Probably from a destroyed retablo. Spanish. Second half of 15th century. *Mr. E. Joseph.*

587. Two breast ornaments and two pairs of earrings, gold open or filigree work, set with diamonds and pearls. Spanish. 18th century. *Rear Admiral de Kantzow.*

588. ENAMELLED wall tile (Azulejo), arms of Charles V. Spanish. First half of 16th century. *Rear Admiral de Kantzow.*

589. PAIR of bracelets, and pair of ear pendants, filigree work set with rubies. Spanish. Early part of present century. *Mrs. Barrington Kennet.*

590. "CUSTODIA," or monstrance, silver-gilt, of transitional Gothic design. Spanish. *Circa* 1500. *Sir Henry A. Layard, G.C.B.*

591. CHALICE, silver-gilt, of Gothic architectural design. Spanish. 15th century. *Sir Henry A. Layard, G.C.B.*

592. FOOT of a crucifix, silver-gilt, of Gothic architectural design. Spanish. 15th century. *Sir Henry A. Layard, G.C.B.*

593. CROWN for a life-sized statue of a Madonna, silver-gilt, enriched with enamelled plaques, and set with imitation gems. Spanish. *Circa* 16th or 17th century. *Sir Henry A. Layard, G.C.B.*

594. CUSTODIA and chalice combined, silver parcel-gilt, *repoussé* and chased, with three silver bells attached, the two principal parts can be separated. From Toledo. Spanish. *Circa* 1480. *Sir Henry A. Layard, G.C.B.*

595. SALVER, silver-gilt, circular, *repoussé*, with a shield of arms and foliage in the sunk centre, and gadrooned on the edge. Spanish. *Circa* 1480. *Sir Henry A. Layard, G.C.B.*

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596. IVORY box, circular, with dome-shaped cover, mounted with clamp hinges, lock, &c., in silver, inlaid with niello work, the entire surface of the casket carved with deeply-cut foliated scrollwork; around the margin of the lid is an inscription in ancient cufic characters. Hispano-Moresco work, probably of the 11th century.

Mr. John Malcolm of Poltalloch.

Two separate versions of the inscription run as follows:—

1. "It is more beautiful than a casket adorned with diamonds, it serves to contain precious spices, musk, camphor, and ambergris. There is nothing for me so admirable as the sight of it. It inspires me with constancy to support the troubles which happen in my house."

Behind the hinges is the maker's signature, "FECIT KHALAF."

2. "I display the fairest of sights."

* * * * * *

"Beauty has cast upon me a robe bright with gems."

"Behold in me a vessel for musk, for camphor, and Ambergris."

597. ORIGINAL drawing by Alonzo Cano; pen shaded with bistre. The Assumption of the Virgin.

Mr. John Malcolm of Poltalloch.

598. ORIGINAL drawing by Alonzo Cano, design for a lunette, St. Dominic kneeling at the feet of the Virgin, pen and bistre, signed by the artist. *Mr. John Malcolm of Poltalloch.*

599. ORIGINAL drawing by Alonzo Cano, pen and bistre, design for a painted domed ceiling of a chapel.

Mr. John Malcolm of Poltalloch.

600. ORIGINAL drawing by Alonzo Cano, pen and bistre, Saint kneeling at the feet of the Virgin; design for a sculptured group in painted wood. *Mr. John Malcolm of Poltalloch.*

601. THREE original drawings by Alonzo Cano, pen and bistre, seated figure, one of the Evangelists, two standing figures of our Saviour. *Mr. John Malcolm of Poltalloch.*

602. SMALL steel casket, with fittings and case, a lady's *necessaire*. Spanish. 18th century.

Messrs. Marks and Durlacher Brothers.

603. IVORY carving, partly coloured and gilt; the Virgin standing on the crescent moon, beneath her are clouds and cherub heads. Spanish. Late 17th century work.

Rev. Theodore Mayo.

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604. COLLECTION of thirteen Toledo rapiers, and six left-handed Toledo daggers. Late 16th and early 17th century work. *Mr. Adriano de Murrieta.*

605. CABINET, with falling front, walnut wood, inlaid with incised ivory. Spanish. About 1600.
Mr. Adriano de Murrieta.

606. SET of vestments consisting of cope, chasuble, stole, maniple, humeral and purse. Blue satin ground, richly embroidered in gold. First half of 18th century. Spanish work. *Mr. J. Ottaway.*

607. STOMACHER ornament, pair of ear-pendants, and finger-ring, in chrysoberyl. Portuguese. 18th century.
Mrs. Mark Pattison.

608. FOUR Toledo rapiers. Early 16th century.
Viscount Powerscourt, K.P.

609. DAGGER. Spanish. 16th century.
Viscount Powerscourt, K.P.

610. TOLEDO rapier, with richly chased cup hilt; said to have belonged to Alphonso, Duke of Ferrara.
Viscount Powerscourt, K.P.

611. PAINTED screen—"retablo mayor" or "reredos"—of the high altar of the Cathedral of Ciudad Rodrigo. Date about 1480. *Mr. J. C. Robinson.*

Ciudad Rodrigo is a strongly-fortified Spanish city adjoining the frontier of Portugal. The Cathedral, a uniform structure of 12th century Romanesque architecture, stands immediately adjacent to the ramparts, with the west front abutting close upon them. During the Peninsular War, in the month of January, 1811, the English army under the Duke of Wellington undertook the siege of the fortress and

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one of the two breaches made by the English guns was close to the Cathedral The houses on this side, and doubtless also the Church, were occupied by the French riflemen, and were, in consequence, battered by the English fire. The great western portal was blown in, and the shot and shell seem to have traversed the Cathedral from end to end. The high altar with its reredos, which stood in the usual position at the seat end, and consequently in the direct line of fire, was so greatly jinured that after the siege the Dean and Chapter pulled it down and erected a new altar and reredos of poor and mean character in its place. The rich carved and gilded framing and tabernacle work, which originally surrounded the panels, was in all probability burnt at this time, in order to recover the gold spread over the surface. Twenty-nine of the painted panels were, however, preserved, and being left exactly as they were, in some cases perforated by grape-shot, and scarred by fragments of shell, were hung side by side, as separate pictures, in a corridor and staircase leading to the Chapter-house. In the autumn of 1879 the Cathedral authorities at Ciudad Rodrigo disposed of them to a local dealer, who forwarded them to Madrid, from whence they were brought to this country.

With regard to the period at which these pictures were produced, certain details of costume, arms, armour, architecture, and ornamentation, indicate about the year 1480 as the approximate date.

Four different artists seem to have co-operated in the production of these pictures. The panels respectively executed by these several painters can be singled out with sufficient certainty. None of the panels are signed, and there is no absolutely certain knowledge of the names of any of these artists. A strong probability, however, exists in the case of one of them, who executed the greatest number.

This artist is believed to have been *Fernando Gallegos*, one of the greatest of the Spanish 15th century masters, and from the equal average excellence of the pictures painted by the other three masters, it may be inferred that they were the work of artists of the same high standing. The works of Gallegos were mainly produced in the part of Spain in which Ciudad Rodrigo is situated. Two panels signed by him still exist in the Cathedral of the neighbouring city of Salamanca, and a more important work, being a complete retable, on a comparatively small scale, also fully signed, is to be seen in the Cathedral of Zamora.

In the list of subjects which follows, the panels believed to have been produced by these four artists respectively are indicated by the letters A, B, C, and D, placed after the respective entries. The panels ascribed to Fernando Gallegos are thirteen in number, and are indicated by the letter "A;" those by the artist indicated by the letter "B" are six in number, those by the painter "C" seven in number, and by the painter "D" three in number.

The pictures under the letters B and C were apparently the work of artists who came from a different part of Spain, it may, in fact, be almost certainly inferred that they were by Andalusian painters, probably from Seville. Amongst other indications of this "provenance" may be specified the frequent occurrence in these panels of Moorish physiognomic types, Moorish costumes, arms, &c. The artist who painted the panels indicated by the letter "D," on the other hand, was probably a Castillian like Gallegos.

The exact number of panels which the retable originally contained cannot now be ascertained, probably several of the series from the injuries they sustained during the siege were not thought worth preserving, and three of the series are now withheld from exhibition from the same reason. The present dimensions of the panels are five feet in height by three feet seven inches in width. Judging from the

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details and general ordonnance of other painted retables, which, although of smaller dimensions, are still to be found in the districts of Ciudad Rodrigo and Salamanca; the present work when complete must have risen to a height of betwixt fifty and sixty feet from the pavement of the Cathedral, and to have been about twenty-five feet wide. It was probably the most important work of its particular kind in the Peninsula.

LIST OF SUBJECTS.

	No.	
D.	1.	Chaos.
C.	2.	The Creation of Eve.
D.	3.	The Nativity (*omitted*).
C.	4.	The Flight into Egypt (*omitted*).
D.	5.	The Circumcision.
C.	6.	Christ disputing with the Doctors.
C	7.	The Temptation.
A.	8.	The Miracle of the Conversion of Water into Wine
A.	9.	Christ and the Samaritan Woman.
A.	10.	Christ Healing the Blind Man.
C.	11.	The Transfiguration.
A.	12.	The Charge to Peter.
A.	13.	The Raising of Lazarus.
B.	14.	The Magdalen.
C.	15.	The Entry into Jerusalem.
C.	16.	The Last Supper.
A.	17.	The Agony in the Garden.
A.	18.	The Betrayal.
A.	19.	Pilate Washing his Hands.
A.	20.	Christ Mocked.
B.	21.	The Procession to Calvary.
B.	22.	The Crucifixion.
B.	23.	The Deposition from the Cross.
B.	24.	The Resurrection.
A.	25.	The Last Judgment.
B.	26.	St. Michael Overcoming Satan (*omitted*).
A.	27.	Predella picture. St. Bartholomew and St. John the Evangelist.
A.	28.	Predella picture. St. Andrew and St. Peter.
A.	29.	Predella picture. Two Saints.

612. Two panels of a small triptych retablo, containing paintings in oil of the Virgin and the announcing angel, surrounded by gothic carved and gilt tabernacle work. The signature of the artist is in a tablet in the lower part of one of the pictures, "Maestro jù de Burgos, pintor." Spanish. Date, about 1450. Height of each panel, 3 ft.; width, 1 ft. $2\frac{1}{2}$ in. *Mr. J. C. Robinson.*

613. TRIPTYCH, the framework covered with plates of silver-gilt, the centre panel contains a picture painted in grisaille on vellum or paper; subject, the Deposition from the Cross, with the emblems of the Passion in the background; in the left-hand volet or door are standing figures of St. James, St. Sebastian, and St. Blaise; and on the right John the

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Baptist and St. Paul. This triptych was acquired at Burgos in Castile. Spanish. Date, about 1460. Height, 2 ft. 6 in., width, 2 ft. 6 in. *Mr. J. C. Robinson.*

614. IVORY casket, Hispano-Moresco work of the 11th century, the surface entirely covered with deeply-cut carved work, consisting of interlaced bands forming panels, enriched with foliage and conventional birds and animals, apparently deer, antelopes, eagles and doves. Round the margin of the lid is an inscription in cufic characters which reads as follows :—

"In the name of God, the blessing of God, happiness, prosperity, good fortune, perfect health, and peace of mind, perpetual pleasure and delight to the owner of this casket."

Mounted with silver-gilt clamp, hinges, and lock (in part wanting), ornamented with filigree work, and set with imitation cabochon gems. Obtained at Logrono, in the north of Spain, and doubtless from a church treasury in that neighbourhood. Length, $5\frac{1}{8}$ in.; width, $3\frac{3}{8}$ in.; height, $2\frac{3}{4}$ in. *Mr. J. C. Robinson.*

615. PORTRAIT, statuette, in bronze, of Don Juan d'Austria, natural son of King Philip IV. of Spain. Spanish. *Circa* 1670. Height, 1 ft. 2 in. *Mr. J. C. Robinson.*

616. ROSARY with rock-crystal beads, the large oval bead at the end opens with a hinge, and incloses a chasing in enamelled gold, set with diamonds and rubies, of the Cross, and emblems of the Passion, with the motto, "Memento mei." Spanish. Second half of 16th century. *Mr. J. C. Robinson.*

617. CASE containing a set of vestments, cope, chasuble, and dalmatica complete; white satin ground richly embroidered with scroll foliage, flowers, and birds in appliqué work, and with the Papal tiara and keys. Spanish. About 1620. Altar frontal, two orphreys, from 16th century dalmaticas, also of Spanish work. *Mr. J. C. Robinson.*

618. CASE containing a mortuary cope, black-velvet ground, embroidered in yellow and gold, skulls and cross-bones on the orphreys. *Circa* 1560. Altar frontal, crimson velvet ground, in the centre a raised vase of lilies surrounded by a wreath, &c. *Circa* 1490—1500. Two orphreys from a lectern cloth. *Circa* 1520. All of Spanish origin. *Mr. J. C. Robinson.*

619. CASE containing two point-lace bed-quilts. Spanish. *Circa* 1600. *Mr. J. C. Robinson.*

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620. CASE containing a square piece of crimson brocade, enriched with elaborate raised embroidery of yellow and gold cord; this piece was the lining of a canopy held over the monstrance containing the Sacrament when carried in procession. Spanish. *Circa* 1590. *Mr. J. C. Robinson.*

621. CASE containing four orphreys from copes, embroidery in relief on gold grounds. Spanish. 15th and 16th centuries. *Mr. J. C. Robinson.*

622. CASE containing five "mantillas salamantinas," or embroidered linen veils worn by women in the district of Salamanca. 17th and 18th centuries. Embroidered altar frontal. *Circa* 1530. A riding jacket, worn by King Ferdinand VII. of Spain when visiting the bull-fights in Madrid. Date, about 1820. Dress coat in silver brocade for a boy of three or four years of age, worn by an Infanta of Spain in the early part of 18th century.
Mr. J. C. Robinson.

623. CASE containing twenty-nine specimens of Spanish embroidery, chiefly orphreys of chasubles, dalmaticas, &c., and the collars of copes. 16th century. *Mr. J. C. Robinson.*

624. CASE containing twenty-nine specimens of embroidery, chiefly orphreys of chasubles, copes, altar-fronts, coats of arms, &c., 16th century work, and a chasuble, silver ground with gold and coloured flowers in relief. Date, about 1600. All of Spanish work. *Mr. J. C. Robinson.*

625. TORTOISESHELL box, with silver open work mounts. Spanish. Second half of 17th century.
Mr. J. A. Rolls, M.P.

626. SERIES of twelve silver salvers, richly embossed with birds, foliage, &c. Spanish. About 1660. These fine pieces of Spanish 17th century plate were brought to this country from Lima early in the present century.
Mr. J. A. Rolls, M.P.

627. Two cabinets, tortoiseshell inlaid with mother-of-pearl. Spanish. 17th century. *Baron Ferdinand de Rothschild.*

628. SILVER-GILT plateau, embossed in high relief with subjects from the history of Samson, a frieze of marine deities round the foot. Portuguese Renaissance work. *Circa* 1520. *Baron Ferdinand de Rothschild*

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629. TOLEDO rapier of the 16th century, the hilt of steel, inlaid with gold, and carved and chased in the most elaborate manner. Spanish.
Royal United Service Institution.

630. CRUCIFIX in carved and painted wood. Spanish, 17th century work, in the style of Alonso Cano.
Mr. H. Sainsbury.

631. SILVER embossed salver, scroll borders, birds, and tulips. Portuguese. Late 17th century.
Mr. Albert G. Sandeman.

632. BOAT-SHAPED vessel for incense. Portuguese. 17th century. *Mr. Albert G. Sandeman.*

633. TORTOISESHELL coffer, with silver mounts. Portuguese. 17th century. *Mr. Albert G. Sandeman.*

634. TWO breast ornaments, gold, set with diamonds. Portuguese work. Oporto. 17th century.
Mr. Albert G. Sandeman.

635. PAIR of earrings, gold, set with diamonds. Portuguese work. Oporto. 17th century. *Mr. Albert G. Sandeman.*

636. CABINET with drawers, carved wood and metal mounts on stand. Portuguese. Late 17th century.
Mrs. George G. Sandeman.

637. ROSE-WATER dish, silver, *repoussé* work, with animals, &c., in bold relief; in the centre a deer. Portuguese. Late 17th century. *Mrs. George G. Sandeman.*

638. SALVER, silver, *repoussé* work of bold foliage, birds, &c. Portuguese. Late 17th century.
Mrs. George G. Sandeman.

639. SALVER, silver, *repoussé* work with foliage, flowers, &c., in bold relief; in the centre an animal, seated. Portuguese. Late 17th century. *Mrs. George G. Sandeman.*

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640. CASKET, silver filigree work, surmounted by a cross. Portuguese. 17th or early 18th century.
Mrs. George G. Sandeman.

641. BROOCH and pair of earrings, paste diamonds and aqua marine. Portuguese. 18th century.
Mrs. George G. Sandeman.

642. BADGE of the Portuguese Order of Christ, paste diamonds, with the cross in garnets. Portuguese. 18th century. *Mrs. George G. Sandeman.*

643. "VARGUEÑO" cabinet, inlaid with ivory, gilt metal mounts. Spanish. 17th century.
Colonel J. G. Sandeman.

644. TWO panels, painted in oil; probably from a small retable. Subjects, the Angelic Salutation, and the Visitation of St. Elizabeth. Early Portuguese School. *Circa* 1480.
Colonel J. G. Sandeman.

645. SERIES of seven gold breast ornaments, openwork, set with diamonds. Portuguese. 18th century.
Colonel J. G. Sandeman.

646. GOLD chain. Portuguese work. 18th century.
Colonel J. G. Sandeman.

647. TWO gold ear pendants. Portuguese. 18th century.
Colonel J. G. Sandeman.

648. GOLD pendent reliquary. Portuguese. 18th century.
Colonel J. G. Sandeman.

649. DIPLOMA, or title of nobility; "Carta de Hidalguia," granted by King Philip II. to a Spanish family, with illuminated titles, initial letters, &c. End of 17th century.
Colonel J. G. Sandeman.

650. PAIR of carved Brazilian wood cabinets, gilt metal mounts. Portuguese. Early 18th century.
Colonel J. G. Sandeman.

651. OCTAGONAL silver canister, embossed with flowers in relief. Portuguese. 17th century.
Colonel J. G. Sandeman.

652. SMALL salver, enriched with Gothic foliage work in high relief. Portuguese. *Circa* 1480.
Colonel J. G. Sandeman.

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653. SALVER, embossed with diamond-shaped points; in the centre a shield of arms originally enamelled. Spanish. Second half of 16th century. *Colonel J. G. Sandeman.*

654. PYX, on baluster-shaped stem, silver-gilt, with rococo ornament. Portuguese. 18th century. *Colonel J. G. Sandeman.*

655. SILVER fluted bowl with two handles. Portuguese. *Circa* 1540. *Colonel J. G. Sandeman.*

656. BOWL or tray, silver-gilt, basket-work pattern. Portuguese. 17th century. *Colonel J. G. Sandeman.*

657. BOWL, cover and stand, silver-gilt. Portuguese. 18th century. *Colonel J. G. Sandeman.*

658. SERIES of eight silver salvers, embossed with foliage, &c. Spanish and Portuguese. Chiefly 18th century. *Colonel J. G. Sandeman.*

659. BOX, tortoiseshell, octagonal, inlaid with mother-of-pearl. Portuguese. 17th or early 18th century. *Marquesa de Santurce.*

660. "VARGUEÑO" cabinet, on stand. Spanish. 17th century. *Marquesa de Santurce.*

661. CASKET, or small cabinet, covered with crimson velvet, with gilded steel mounts. Spanish. End of 16th century. *Marquesa de Santurce.*

662. COFFER, covered with silver tissue, embroidered with flowers, &c. Spanish. 17th century. *Marquesa de Santurce.*

663. COVERLET, crimson satin ground, and needlework embroidery. Spanish. 17th century. *Marquesa de Santurce.*

664. COVERLET, crimson velvet ground, and needlework embroidery. Spanish. 17th century. *Marquesa de Santurce.*

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665. OVAL plaque of Buen-Retiro porcelain, imitating Wedgwood ware, and representing the "Virgin del Pilar" of Saragossa with a kneeling figure of St. James. End of 18th century. *Lady Charlotte Schreiber.*

666. PAIR of rectangular plaques of the same, representing the triumphs of Apollo. [N.B. These plaques are the duplicates of a pair which hang in the "Casita" of the Escorial.] End of 18th century. *Lady Charlotte Schreiber.*

667. LARGE centre-piece, cover and stand of Alcora porcelain, the cover surmounted with a Moor's head, and the stand painted with a landscape in a medallion (marked gold). *Lady Charlotte Schreiber.*

668. WATER-BOTTLE in the form of a lady holding a dog and fan; on the inside is an inscription in Spanish, on the base three hares, forming by the junction of their ears the mark of a triangle. Triana, near Seville. *Circa* 1700. *Lady Charlotte Schreiber.*

669. PHARMACY vase from the "Drogueria" of the Escorial. with the lion of Spain and the gridiron of St. Laurence. 17th century. *Lady Charlotte Schreiber.*

670. FIGURE in Alcora ware of "El Graciso" (the Buffoon). 18th century. *Lady Charlotte Schreiber.*

671. ALCORA plaque in imitation of Moustiers earthenware, painted in polychrome with the triumph of St. Michael, and inscribed "Quis sicut Deus." 18th century. *Lady Charlotte Schreiber.*

672. WHITE biscuit plaque, representing the erection of the statue of Joseph I. of Portugal, in "Black Horse" Square, Lisbon, and the machinery employed for the purpose; at the back is a long inscription in Portuguese, stating that the machinery was the invention of Brigadier Bartholomeu da Costa, "the first who made porcelain in Portugal," and who discovered it at the same time in which he conceived and continued the work of casting the royal statue; the execution of the plaque itself would appear to be due to Joao Figueireido, of the Royal Military Arsenal, in the year 1775. *Lady Charlotte Schreiber.*

673. CIRCULAR plaque of the equestrian statue of Joseph I. of Portugal in white on a grey ground, dated "Lisboa, anno 1775." Inscribed on the back in Portuguese, "Porcelain discovered by Bartholomeu da Costa in 1773." *Lady Charlotte Schreiber.*

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674. SMALL medallion portraits, in imitation of Wedgwood of Maria I. of Portugal and of her husband. The former, described on the back, in Portuguese, as the work of Joao Figueireido, Lisbon, 1782; the latter dated Lisbon, 1783.
Lady Charlotte Schreiber.

675. SILVER-GILT coffer-shaped reliquary, on four feet formed of angels' heads, and surmounted by a cross. Portuguese. At the beginning of the 17th century. With key.
Lady Charlotte Schreiber.

676. CIRCULAR *repoussé* plaque, once the "Gloria" of a saint. Spanish. Of the 17th century.
Lady Charlotte Schreiber.

677. DOUBLE-HANDLED cup, in silver and silver-gilt, with openwork panels and foot. Indo-Portuguese. 17th century work. Handle detached. *Lady Charlotte Schreiber.*

678. CIRCULAR jewel of the 16th century, representing Charles V. standing on a star-spangled orb, which is rocked by the Devil from below; on either side of the orb, allegorical figures representing Death and War: around the jewel this inscription, "Carolus V. Sternsee. In te Domine speravi." An old book of Frisian heraldry, under the head of HUMALDA, furnishes the explanation of this jewel. A Frisian gentleman of that name, being Governor of Harlingen, when Charles V. was visiting the northern towns of his paternal duchy, warned his majesty against the risk of embarking on the *Zuidersee* in company with some troops which he was despatching to the opposite shore; after much opposition on the part of the Emperor, it was decided that the expedition should sail without him; the tempest which Humalda had predicted arose; every ship and man was lost; when Charles, turning to Humalda, exclaimed, "Thou art my Star of the Sea (*Sternsee*)," and afterwards, in commemoration of his escape, presented him with this jewel, made in Spain and inscribed with the name of Sternsee, which Humalda thenceforth assumed, and which his descendants have since borne.
Lady Charlotte Schreiber.

679. A SPANISH jewel of the infant Christ with star-spangled robe, holding in his left hand a cross and with the right hand giving the blessing—the figure surrounded with a crown of thorns; below, a head of the Magdalen carved in jacinth; on the reverse, an enamelled locket, inside which is engraved a female head with the letters A. A. 16th century. *Lady Charlotte Schreiber.*

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680. THREE small crosses of Portuguese enamel in colour. 18th century. *Lady Charlotte Schreiber.*

681. FULL-LENGTH figure of the Virgin standing on the crescent moon, surrounded by a frame set with emeralds. Spanish. 17th century. *Lady Charlotte Schreiber.*

682. FIGURE of the Virgin, with rays of glory in enamel. Spanish. 17th century. *Lady Charlotte Schreiber.*

683. FIGURE of the Virgin set in a frame of filigree and pearls. Spanish. 18th century. *Lady Charlotte Schreiber.*

684. FIGURE of the infant Christ recumbent, in enamel. Spanish. 18th century. *Lady Charlotte Schreiber.*

685. SMALL Spanish ivory with scriptural subjects, in silver frame set with stones. 17th century. *Lady Charlotte Schreiber.*

686. CARVED and painted wood figure of St. Francis. Spanish 17th century work. *Mr. A. R. Scott.*

687. SERIES of nine Spanish jewels, chiefly breast ornaments and ear pendants (pendientes). Andalusia. 18th century. *Mr. J. W. Singer.*

688. SERIES of twelve specimens of Spanish jewellery, gold and silver, chiefly set with rubies; breast ornaments and ear pendants. 18th century. *Mr. J. W. Singer.*

689. SERIES of eight specimens of gold or silver openwork jewellery, set with rock crystals and garnets. Spanish and Portuguese. 18th century. *Mr. J. W. Singer.*

690. SERIES of seven specimens of Portuguese gold openwork jewellery, set with diamonds. 18th century. These specimens illustrate the characteristic style of ancient 17th and 18th century jewellery of the district of Oporto. *Mr. J. W. Singer.*

691. SERIES of eight specimens, chiefly Portuguese openwork gold jewels set with diamonds. 18th century. A small medallion of reliquary, and an octagonal miniature, in cut paper under crystal, representing the Annunciation; the two latter probably Spanish. End of 17th century. *Mr. J. W. Singer.*

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692. HUNTING horn or "Olifant," in carved ivory, with the arms of Spain and Portugal, &c. Indo-Portuguese. First half of 16th century. *Earl Spencer, K.G.*

693. PLATEAU and large ewer. Hispano-Moresco lustred earthenware. 15th century. *Earl Spencer, K.G.*

693*a*. VASE. Hispano-Moresco blue lustred earthenware. 15th century. *Earl Spencer, K.G.*

694. CRUCIFIX in carved and painted wood. Spanish. First half of 17th century. Probably from Andalusia. *Mr. J. W. Spread.*

694*a*. BREAST ORNAMENT, silver, set with diamonds. Portuguese. 15th century. *Mrs. J. Douglas Walker.*

695. LARGE silver-gilt ewer and plateau, the ewer richly embossed with strapwork ornamentation, fruit and foliage, masks, amorini, terminal figures, &c., and oval medallions of marine monsters; the handle in the form of a winged two-headed dragon or serpent. The plateau, also elaborately embossed with allegorical figure subjects; the compartments in the border represent the planets, those in the sunk portion of the salver the four elements, round the raised boss in the centre the four seasons; the central medallion bears the shield of arms of the Medici family, with the cross keys and the Papal tiara (probably the arms of Pope Clement VII.). About 1550. These splendid pieces of plate formerly were in the possession of the family of the Counts Anadia of Lisbon. Height of ewer, 19 in.; diameter of plateau, 20½ in. *Sir Richard Wallace, Bart., M.P.*

696. FOOT and lower portion of a silver-gilt vase or ewer, similar date and style to the preceding piece. Also from the Anadia family. *Sir Richard Wallace, Bart., M.P.*

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697. COVER of a ewer, silver-gilt, probably a portion of the preceding piece. Same style and period.
Sir Richard Wallace, Bart., M.P.

698. CIRCULAR salt-cellar, embossed with strapwork and recumbent figures. Also from the Anadia family. 16th century. *Sir Richard Wallace, Bart., M.P.*

699. CYLINDRICAL baton, steel, inlaid with gold and silver, damascene-work. Apparently elaborate arithmetical tables. This was the baton of the celebrated Duke of Alva, commander of the Spanish armies in the reign of Philip II. Spanish. Second half of 16th century.
Sir Richard Wallace Bart., M.P.

700. CHALICE, silver-gilt. Spanish. Second half of 17th century. *Sir Richard Wallace, Bart., M.P.*

701. SALVER, silver-gilt, ornamented with scale-work pattern in high relief, raised medallion centre, with a coat of arms, originally enamelled. Spanish. *Circa* 1552 (?).
Sir Richard Wallace, Bart., M.P.

702. A COLLECTION of eleven specimens of Hispano-Moresco lustred earthenware, consisting of plateaux, bowls, drug-pots, &c. *Mr. Henry Wallis.*

703. LOCK, wrought iron, brought from the Castle of Toledo. 16th or 17th century. *Mr. Henry Willett.*

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V.

EXAMPLES OF SPANISH AND PORTUGUESE ART FROM THE SOUTH KENSINGTON MUSEUM COLLECTIONS.

SCULPTURE IN MARBLE, STONE, TERRA COTTA, ETC.

704. BAS-RELIEF, alabaster, oval, with a representation of the Virgin and child, in metal frame with ring. By Diego de Siloe of Granada. Spanish. *Circa* 1530—50. 10⅝ in. by 7⅝ in. 153-'79.

705. BUST, terra cotta, painted, of St. Philip Neri. Spanish. Early 18th century. Height, 7½ in.; width, 4 in. 1*l.* 1*s.* 103.-'64.

706. CAPITAL of column, marble, relieved by colour, from the palace of the Generalife, Granada. Moorish decoration. Spanish. 14th or 15th century. Height, 11 in.; width of abacus, 7¼ in. Given by Don Juan Madrazo, Madrid. 341.-'66.

707. CAPITAL of a window shaft, "Ajimez," carved stone, in mixed Gothic and Moorish style, from Valencia. Spanish. 14th or 15th century. Height, 9 in.; width of abacus, 7¼ in. Given by Don Juan Madrazo, Madrid. 342.-'66.

708. GROUP, painted terra cotta; St. Francis kneeling before the Virgin and child, attended by two angels. Spanish. 17th century. Height, including pedestal, 1 ft. 8 in.; length, 2 ft.; width, 16 in. 5*l.* 11*s.* 7*d.* 250.-'64.

709. GROUP, marble, the Virgin of Montserrat in high relief, seated, with the infant Saviour; the background representing the monastery with its rocky vicinity, hermitages, and pilgrims. Spanish. Early 17th century. Height, 20¼ in.; width, 18 in. Bought, 10*l.* 291.-'70.

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710. HEAD, coloured terra cotta, of a saint or martyr, with glass eyes; adapted to be fastened to a draped lay figure. Spanish. 17th century. Height, 7 in.; width, 5½ in. 4*l*. 176.-'64.

711. MODELS in red wax on brass, a collection of sixty-three, intended as designs for ormoulu decorations of furniture. Spanish. Latter half of 18th century. Length varying from 18½ in. to 1⅞ in.; width, from 4 in. to 1⅞ in. 3*l*. 4*s*. 405 to 467.-'64.

712. MODELS in stucco (twenty-three), of various architectural details of the palace of the Alhambra, Granada. Modern Spanish. By Don Rafael Contreras of Granada. Various dimensions. 452 to 477.-'65.

713. MODEL, painted wax; representing in high relief, and in two compartments, Don Pedro of Aragon, Viceroy of Naples, on horseback, attended by a riderless horse, with architectural background; in the other division is his patron, St. Eustace, in adoration before the stag which appeared to him bearing a crucifix between its antlers; in tortoiseshell and ebony glazed case. By Fr. Hilario de Rossis. Spanish. Late 17th century. Height, 17¼ in.; width, 23⅛ in. Bought, 4*l*. 292.-'70.

714. MODEL, in wax, St. Sebastian pierced with arrows, and a young angel untying his cords. The flesh is closely covered with minute seed pearls, and the drapery and other adjuncts are sprinkled with small particles of various coloured minerals. In frame of coloured and painted glass on wood. Spanish. 16th century. The frame Venetian. Length, 14¾ in.; width, 10½ in. Bought, 40*l*. 615.-'72.

715. MOULDING, a fragment, terra cotta, ornamented with fluting and Arabic inscriptions, apparently from the Alhambra. Spanish (Moorish). 15th century. 4½ in. by 3¼ in. Given by the Rev. Greville J. Chester. 496.-'65.

716. PANEL, alabaster, carved in relief with a group said to represent St. Rosa of Lima kneeling before our Saviour, the Virgin, and St. Joseph; above is the Almighty Father and angels. Spanish South American. 17th century. Height, 8½ in.; width 6⅛ in. Given by the Rev. A. Cazenove. 8365.-'63.

717. PANEL, terra cotta, in relief, painted; the Virgin and the dead Saviour; a "pietà," in a wood frame, painted with sacred inscriptions. Spanish. Late 16th or 17th century. Height, 17 in.; width, 22 in. 4*l*. 91.-'64.

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718. PANELLING, in stucco work, embossed design. Two fragments from the Alhambra. Spanish (Moorish). 14th or 15th century. Each about 12 in. by 7½ in. (Bandinel collection.) 1009, 1105.-'53.

719. STATUETTE, painted terra cotta, a Carmelite nun. Spanish. 17th or early 18th century. Height, 18 in.; width, 5¼ in. 6*l.* 16*s.* 10*d.* 105.-'64.

720. STATUETTE, painted terra cotta, St. Joseph with the infant Saviour asleep in his arms. Spanish. School of Alonso Cano. About 1670. Height, 20 in.; width, 12½ in. 4*l.* 8*s.* 5*d.* 313.-'64.

721. STATUETTE, painted terra cotta, the infant Saviour standing on clouds. Spanish. School of Alonso Cano. Second half of 17th century. Height, 5¾ in.; width, 2¾ in. 1*l.* 1*s.* 319.-'64.

722. STATUETTE, painted terra cotta, the Virgin of the Immaculate Conception, by Risueno of Granada. Spanish. Second half of 16th century. Height, 19 in.; width, 6 in. 1*l.* 1*s.* 320.-'64.

723. STATUETTE, terra cotta, painted, of a Spanish shepherd boy; signed by Leon, a celebrated modeller in this style. Spanish. Early present century. Height, 7½ in. Bought, 4*s.* 2*d.* 325.-'66.

724. TRIPTYCH, the centre of stucco in low relief, gilt and painted, represents our Saviour and the Virgin; the shutters and plinth are painted with figures of saints and the legend of St. Ursula. Spanish. 16th century. Height, 14½ in.; width, 14 in. 6*l.* 363.-'64.

CARVINGS IN IVORY, BONE, AND TORTOISESHELL.

725. BOX, with raised cover; carved ivory, cylindrical. Spanish (?). Height, 3⅜ in.; diameter, 3⅜ in. Bought, 2*l.* 2564.-'56.

726. BOX, ivory, cylindrical, with conical top, ornamented with eagles, &c., all of pierced work; round the edge is an Arabic inscription which has been translated: "A favour of God to the servant of God al Hakem al Mostanser Billah, Commander of the Faithful." This was an Ommayade Kaliph of Spain who reigned at Cordova 961-976. Spanish (Moorish). Probably contemporary. Height, 3 in.; diameter, 4 in. 112*l.* 217.-'65.

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727. Box, oblong, with sloped lid, formed of ivory incrusted on wood, and ornamented with gilt geometric rosettes and Cufic inscriptions. Southern Spanish. 13th or 14th century. Height, 3 in.; length, 3⅝ in.; width, 2½ in. 1*l.* 18*s.* 9*d.* 11.-'66.

728. Box, ivory, oblong, carved with foliage and Arabic inscriptions; the hinges and clasp of chased silver inlaid with niello. Spanish (Moorish). 11th or 12th century. Height, 1⅜ in.; length, 3¾ in.; width, 2⅜ in. 20*l.* 301.-'66.

729. Cabinet, carved ivory, coffer-shaped, mounted in silver. Spanish (?). 17th century. Height, 9½ in.; length, 10½ in.; width, 7 in. Bought, 11*l.* 6*s.* 1*d.* 1067.-'55.

730. Casket, ivory, with lock-plate, ring and angle clamps of gilt metal engraved with arabesques. Spanish (Granada ?). 14th or 15th century. Height, 3 in.; length, 6 in.; width, 4½ in. 1*l.* 1*s.* 321.-'64.

731. Casket, ivory, oblong, with sloped lid; the panels carved with foliage and animals, mounted in chased silver of 17th century work. Spanish (?). 10th or 11th century. Height, 10⅜ in.; length, 10⅜ in.; width, 6⅜ in. 126*l.* 6*s.* 3*d.* 10.-'66.

732. Casket, ivory, carved with a hunting scene, and with birds, beasts, and flowers, in minute details. Brass lock and handles. Indian. Probably 16th century. Length, 8½ in.; width, 6¼ in.; height, 3½ in. Bought (Robinson collection). 205.-'79.

733. Casket, carved ivory, cylindrical, with dome-shaped lid (part missing), and fittings of bronze, chased and gilt; on the drum are three panels formed by convoluted strap and chain work, inclosing respectively a horseman carrying a hawk—a person seated crossed-legged on a throne and holding a fan, attended by two others, standing, one of whom holds a flask (?) and the other a sword—a person sitting cross-legged in a howdah on an elephant, and attended by two footmen, one of whom leads the animal by a rope, while the other holds the howdah, and carries a kind of sceptre or goad; the space outside the panels, and the interspaces within, are occupied by animals of the chase, birds, griffins, and flowers; these figure subjects may be intended to represent a person of high rank administering justice, hawking, and travelling; the lid is carved with animals, birds, and flowers, and with an inscription in Cufic character; the missing portion of the inscription was most probably the usual formula, "In the name of

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God, clement and merciful, blessing;" and what remains expresses, "and prosperity and happiness for Riyadh ben Aflah, captain of the guard, the upper; it was made in the year 359" (A.D. 971); this person was probably a son of Aflah Annasiri, a freed slave and favourite of Abder-rahmen the 3rd, Caliph of Cordoba, and, as captain of the upper or body guard, occupied a distinguished position; it is possible that the casket was made at Cordoba; at the same time it has characteristics which suggest a Persian rather than a Hispano-Moorish origin; the cutting is deep and clear, and there are remains of colours. Hispano-Moorish or Persian. Late 10th century. Height, 7¼ in.; diameter, 4½ in. Bought, 600*l.* 368.-'80.

734. FAN, the sticks of carved and painted ivory, the mount of chicken skin, printed with an almanack in Spanish, with the signs of the zodiac and borders of flowers and fruit in colours; on the back a globe and some books. Spanish. Second half of 18th century. Length, 10⅝ in. Bought, 3*l.* 327.-'72.

735. FIGURE, carved ivory, a beggar or wandering musician with a hurdy-gurdy. Acquired in Spain. Spanish or Neapolitan. Early 17th century. Height, 7½ in. Bought, 4*l.* 264.-'79.

736. GROUP, carved ivory, the Baptism of Christ. Spanish (?). 16th century. Height, 10¾ in.; width, 4 in. (Webb collection.) Bought, 35*l.* 10.-'72.

737. IVORY carving, a bar or rail, portion of a miniature cradle for a figure of the infant Saviour, "niño Jesus;" the ornamentation is of Spanish transitional character, from Gothic to "plateresco." Spanish. About 1500. Length, 8⅜ in.; width, 1 in. Bought, 1*l.* 265.-'79.

738. IVORY carving, a pillar (?), portion of a miniature cradle for a figure of the infant Saviour, "niño Jesus;" the ornamentation is of Spanish transitional character, from Gothic to "plateresco." Spanish. About 1500. Length, 6⅝ in.; width, 1 in. Bought, 1*l.* 266.-'79.

739. LID of a casket, carved ivory. Moorish (?). 13th or 14th century. Length, 5 in.; width, 3 in. Bought, 4*l.* 0*s.* 10*d.* 1057.-'55.

740. MEDALLION plaque, elliptic, carved ivory, in silver frame; on one side St. Anthony, on the other St. Francis. Spanish. 17th century. 2⅛ in. by 1¾ in. 1*l.* 4*s.* 168.-'64.

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741. PAX, an ivory plaque with rounded top, carved with a representation of the Crucifixion; in the border are scallop shells and the Gothic letters N and B. Spanish. 15th century. $3\frac{7}{8}$ in. by $2\frac{7}{8}$ in. Bought (Robinson collection). 150.-'79.

742. PLAQUE, carved ivory, from a coffer, floriated ornament, birds and animals. Spanish (Moorish). 11th century. Height, $3\frac{3}{4}$ in.; width, 3 in. 1*l.* 12*s.* 4075.-'57.

743. PLAQUE, ivory, carved in high relief, and sunk within the thickness of the tusk, representing St. Francis translated to Heaven. Ascribed to Alonzo Cano. Spanish. First half of 17th century. 9 in. by $5\frac{1}{2}$ in. 36*l.* 16*s.* 8*d.* 303.-'66.

744. PLAQUE, ivory, oblong, carved with a representation of the infant Saviour, standing or alighting on a galley in full sail, and surrounded by emblems of the Passion, an allegorical or mystical subject, strongly marked with an Indian influence. Acquired in Spain. Spanish or Portuguese. Early 17th century. $4\frac{1}{4}$ in. by $2\frac{1}{2}$ in. Bought, 2*l.* 267.-'79.

745. PLAQUE, ivory, oblong, carved in relief with an allegorical representation of the Christian Church. Spanish. About 1540-50. $6\frac{1}{4}$ in. by $4\frac{1}{8}$ in. Bought, 20*l.* 277.-'79.

746. STATUETTE, ivory, a bishop, on the base is the name Sarasmus. Spanish. 17th century. Height, $17\frac{1}{2}$ in.; width, $5\frac{1}{4}$ in. 32*l.* 19*s.* 2*d.* 9069.-'63.

747. STATUETTE, ivory, the Virgin seated in the attitude of grief, "Virgen de las Angustias." Spanish. 17th or early 18th century. Height, 3 in.; width, $2\frac{1}{2}$ in. 1*l.* 174.-'64.

748. STATUETTE, ivory, the Virgin of the Immaculate Conception. Spanish (Valencian). 17th or early 18th century. Height, $10\frac{1}{2}$ in.; width, $4\frac{1}{4}$ in. 10*l.* 183.-'64.

749. STATUETTE, ivory, the Virgin and child. French. Late 14th century. Height, $9\frac{1}{2}$ in.; width, 3 in. Bought, 46*l.* 208.-'67.

750. STATUETTE, ebony and ivory, of a sainted bishop, probably St. Anthony of Lisbon, the base ornamented with ivory foliage. Portuguese. First half of 18th century. Height, $13\frac{1}{2}$ in. 3*l.* 11*s.* 1*d.* 166.-'66.

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751. TRIPTYCH, ivory; in the centre is the assumption of the Virgin; on the wings are four figures of saints. Spanish (Valencian). 18th century. Height, 5⅞ in.; width, 7 in. 2*l.* 99.-'64.

FURNITURE AND WOODWORK.

752. ALTAR-PIECE or retable, painting in distemper on panel, in seventeen compartments with gilt Gothic mouldings; the subjects are legendary, relating to the history of St. George the Martyr. Spanish. 15th century. From a destroyed church at Valencia. Height, 22 ft.; width, 16 ft. 840*l.* 1217.-'64.

In the three centre compartments are represented the Glorification of the Blessed Virgin; King James I. of Aragon, the Conqueror of Valencia, rescued by St. George in battle against the Moors; St. George killing the dragon. On the sixteen compartments of the shutters the legendary history of St. George the Martyr, as referred to by Jac. a Voragine, in the Legenda Aurea.

St. George receiving the helmet from the Virgin.
The dragon at the gates of the town of Silene.
St. George giving the chained dragon to the King's daughter.
Return of the King's daughter.
St. George converting the King.
Baptism of the converted.
St. George appearing before Dacian.
St. George's Martyrdom on the Cross.
Vision of St. George in prison.
St. George tied to a plank.
Martyrdom of the wheels.
St. George disputing and the destruction of the Pagan temple.
Martyrdom with the caldron of molten lead.
The Saint drawn on the ground.
Decapitation of the Saint and destruction of the King and palace.

Between the various compartments, and on either side, are forty single figures, under crocketted canopies, of Prophets, Apostles, and Evangelists.

Under the retable a tier of ten compartments representing subjects from the life of our Saviour.

It is interesting that most of the figures of the Jews bear traces of having been mutilated intentionally in former times.

753. ARM-CHAIRS, four, walnut wood, the front legs reeded, the bars carved with strapwork, the ends of the arms shaped as lion heads, and those of the back legs as human heads, the seat and back of velvet fastened with gilt studs. Spanish. About 1540-50. Height of each, 4 ft. 1 in.; width, 2 ft. 3 in. Bought (Robinson collection). 209 to 212.-'79.

754. BEDSTEAD, oak, the posts spirally carved. Spanish. About 1560-80. Bought, 36*l.* 333.-'80.

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755. BOWL and cover, root of box or maple wood, the bowl carved externally with leaves, flowers, and a ring of Arabic letters, internally, with an old man's head, and below with a dragon and a French inscription. The cover carved externally with a ring of boughs and leaves, another of Arabic letters, within which are flowers and a central knob, internally, with a group of Samson and the Lion, with Latin inscription. Spanish or French (?). 15th or early 16th century. Height, 5½ in.; diameter, 8 in. Bought, 33*l.* 12*s.* 221.-'66.

756. BOX, oblong, with sloped lid, boxwood, with brass mounting, the panels carved with foliage and circular ornament. Spanish. 12th century. Height, 2¼ in.; length, 4⅛ in.; width, 2 in. 1*l.* 12.-'66.

757. BUST, carved and painted wood; the "Virgen de los Dolores." Probably the work of Montañes. Spanish. 17th century. Height, 16¾ in.; width, 19¼ in. Bought. 4*l.* 1284.-'71.

758. CABINET, marquetry of coloured woods. Spanish (?). Height, 5ft. 7½ in.; width, 4 ft. 7 in. 50*l.* 4250.-'58.

759. CABINET, marquetry of various coloured woods; on the doors are figures of two ladies in Spanish costume, each playing on a musical instrument; containing numerous drawers with representations of buildings also in marquetry. Spanish. About 1580. Height, 2 ft. 4 in.; width, 3 ft. 5 in. 7824.-'61.

760. CABINET, chestnut wood, in the form of a chest, inlaid with geometric patterns in light wood, the inside fittings carved and gilt. German. About 1530. Height, 1 ft. 9 in.; width, 3 ft. 10 in. 45*l.* 8539.-'63.

761. CABINET with falling front, inlaid with an architectural landscape in marquetry of coloured woods; the interior similarly inlaid in arabesque pattern. Spanish (?) About 1550. Height, 1 ft. 10 in.; width, 3 ft. 1 in. 25*l.* 5*s.* 3*d.* 243.-'64.

762. CABINET, walnut wood, with falling front; the lock plate, angle clasps, &c., of gilt iron openwork; the interior drawers are decorated with marquetry and ivory. Spanish. First half of 17th century. Height, 2 ft. 6½ in.; width, 3 ft. 11 in. 26*l.* 6*s.* 4*d.* 244.-'64.

763. COFFER, walnut wood, with marquetry of coloured woods; the lock plate, angle clasps, &c., openwork of tinned iron. Italian. About 1500-30, Height, 18½ in.; length, 3 ft. 2 in.; width, 23 in. 20*l.* 252.-'64.

764. CABINET on stand, walnut wood, inlaid and mounted

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in metal; with falling front and drawers; the interior is ornamented with ebony and ivory in allegoric figures. Spanish. Dated 1621. Height, 4 ft. 10 in.; width, 3 ft. 11 in. 70*l.* 340, 340*a.*-'66.

765. CABINET with falling front and drawers within, rosewood, inlaid with orange wood in cartouche and scroll work, on the inner surface of the falling front is an interlaced geometric pattern. Spanish (Andalusian?). Second half of 16th century. Height, 1 ft. 4½ in.; width, 1 ft. 9 in. 6*l.* 6*s.* 3*d.* 343.-'66.

766. CABINET, with stand, rosewood, the front having a recessed centre of architectural design, with hinged door and interior fittings, the columns mounted with gilt metal; around it are eleven drawers, which, with the rest of the front, are mounted with tortoiseshell, and ornamented with glass plaques painted with landscapes and figures; the stand, which has twisted legs and ball feet, is partly gilt, and painted, round the cornice are painted representations of amorini sustaining festoons of flowers. Spanish. 17th century. Width, 5 ft. 7 in.; height, 3 ft. 8¼ in. Stand, width, 5 ft. 11 in.; height, 3 ft. 1¼ in. Bought, 50*l.* 293, 293*a.*-'70.

767. CABINET, with stand, walnut wood, with falling front, inlaid with various woods and plain or coloured bone, the top ornamented with geometric and foliated patterns, the sides with vases of flowers under arcades, the front with figures of animals going into the Ark, buildings, and a coat of arms; inside are thirteen drawers and two cupboards, with similar decoration; the stand has six turned legs, connected by arcade work carved with diaper pattern. Spanish. Late 16th century. Width, 3 ft. 5 in.; height, 2 ft. 1 in. Stand, width, 2 ft. 2½ in.; height, 2 ft. 11¼ in. Bought, 12*l.* 294, 294*a.*-'70.

768. CABINET, walnut wood, in two parts, the upper with falling front, ornamented with pierced iron plates, the interior containing a central door of architectural design, concealing nine inner drawers, and twelve other drawers, the fronts of which are arcaded and decorated with raised diaper ornament of ivory, panelled in "Moresque" style, coloured and gilt, after the manner known as "Vargueño" (from the village of Vargas, in the province of Toledo); the lock, handles, and clamps of wrought and pierced iron; the lower part, with a cupboard and two drawers, is carved in a similar way. Spanish. 16th century Upper part, height, 2 ft. 2 in.; length, 3 ft. 7 in.; width, 17⅜ in. Lower part, height, 2 ft. 7¼ in.; length, 3 ft. 7½ in.; width, 17½ in. Bought, 20*l.* 1073, 1073*a.*-71.

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769. CABINET, wood, oblong, with falling front and six drawers, inlaid with figures and flowers in ivory and various woods. Early 17th century. Height, 6¼ in.; length, 11 in.; width, 7½ in. Bought, 1*l.* 8*s.* 745.-'76.

770. CABINET and chamber organ combined, the outside and inside decorated with architectural and geometrical designs in marquetry of various coloured woods, the upper part is inclosed by folding doors, and is fitted with nests of drawers, the whole rests on spirally grooved legs, Spanish. About 1560. Height, 4 ft. 4 in.; length, 3 ft. 8 in.; width, 23 in. Bought. (Robinson collection.) 216.-'79.

771. CABINET, with falling front concealing interior drawers, dark wood, inlaid with geometrical patterns in ivory. Persian. 16th century. Height, 7⅜ in.; length, 12 in. Bought, 1*l.* 12*s.* 576.-'78.

772. CABINET or press, walnut wood, the panels of the doors inside and out, and of the sides, surrounded by various carved mouldings, and divided by ornamental friezes; the inside is fitted with arcade work characteristic of the Aragonese "plateresco" style of the first half of the 16th century; this cabinet held church plate, relics, &c., belonging to the Carthusian convent at Saragossa, whence it was recently obtained. Spanish. 16th century. Height, 4 ft. 5 in.; width, 3 ft. 3¾ in. Bought, 43*l.* 274.-'79.

773. CASKET, with falling front and internal fittings, wood, oblong, inlaid with figures, animals, foliage, and birds; in plain and stained ivory and brass wire. Persian. Early 17th century. Height, 5 in.; length, 8⅛ in.; width, 5¾ in. Bought, 2*l.* 1090.-'75.

774. CARVING (miniature), boxwood, our Saviour on the Cross, the Virgin standing at its foot, in cylindrical glass case, silver-mounted. Spanish. 17th century. Length, 1¾ in.; diameter, ⅝ in. Bought (Robinson collection). 140.-'79.

775. CHAIR, wood, a folding arm-chair, inlaid in geometric pattern of dark wood, ivory, and white metal. Spanish. Date about 1500. Height, 2 ft. 10 in.; width, 2 ft. 7 in. 1*l.* 1*s.* 1*d.* 159.-'66.

776. COFFER, marquetry of stained woods on satinwood panels inlaid with birds and plants. Spanish. 17th century. Height, 16 in.; length, 17½ in.; width, 11½ in. 8*l.* 2785.-'56.

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777. CROSS or crucifix, wood, carved and painted. Spanish. Ascribed to Alonzo Cano, of Granada. First half of 17th century. Height, 9 in.; width, 6½ in. 8*l.* 8*s.* 5*d.* 166.-'64.

778. CROSS or crucifix, carved and painted wood. Spanish. By Alonso Cano, of Granada. First half of 17th century. Height, 3 ft.; width, 18½ in. 25*l.* 5*s.* 3*d.* 323.-'64.

779. CROSS or crucifix, boxwood figure on ebony, in the style of Alonzo Cano. Spanish (?). 17th century. Height of figure, 14½ in.; width, 11 in. (Pourtalès collection.) 9*l.* 4*s.* 63.-'65.

780. GROUP of the crucifixion. Carved in cedar; at the foot of the cross are the Virgin, St. John, and a soldier on horseback, with a stamped leather case. *Circa* 1700. Height 6½ in. Bought, 4*l.* 16*s.* 10*d.* 1046.-'55.

781. FIGURE of a horse, carved and painted wood, with green velvet saddle; a portion of a composition of the Adoration of the Magi. Spanish. First half of 18th century. Height, 21 in.; length, 21 in. 5*l.* 13*s.* 8*d.* 93.-'64.

782. FRAME, coloured wood, inlaid with chased copper plaques and blue glass, with brass corner ornaments, containing a religious engraving. Spanish. End of 18th century. 16 in. by 14 in. 297.-'70.

783. HEAD or mask of a Saint. Carved wood. A fragment of a statue, small life size. Spanish. About 1560. Height, 13 in.; width, 6 in. 4*l.* 92.-'64.

784. MODEL of a chair; in walnut wood; the seat and back covered with silk damask; probably used in a group of clothed statuary. Spanish. 17th century. Height, 10½ in.; width, 9½ in. 6*s.* 3*d.* 242.-'64.

785. PANEL, carved and painted wood, the Deposition from the Cross. (Part of a predella.) Spanish. About 1570. Height, 1 ft.; length, 2 ft. 6 in. 3*l.* 3*s.* 2*d.* 106.-'64.

786. PANEL, boxwood; carved in relief with a full-length standing figure of the Virgin supporting the infant Saviour; a landscape background in low relief. About 1570. Height, 9½ in.; width, 7¼ in. Bought, 2*l.* 16*s.* 6969.-'61.

787. PANELS (two), walnut wood; each carved with an armorial shield surmounted by a bishop's hat. Spanish. About 1500-20. 1 ft. 10 in. by 1 ft. 3 in. 2*l.* 16*s.* 245, 246.-'64.

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788. PANEL, marquetry of inlaid woods, representing in low relief the figure of our Lord after the scourging, with a female (possibly the Virgin), looking on sorrowfully. Spanish. Dated 1661. Height, 11⅛ in.; width, 8⅝ in. Bought, 10*l*. 41.-'69.

789. PANEL, wood, painted and gilt; in the centre is a medallion with the name of the Virgin surrounded by rays, prayers to the Virgin form a border. Spanish, "estofado" work. 16th century. 23 in. by 18 in. Bought (Robinson collection). 202.-'79.

790. PAX, carved and gilt wood, of Gothic design, the centre painted with a representation of the Resurrection of our Lord. Spanish. First half of 15th century. Height, 11½ in.; width, 6½ in. Bought, 13*l*. 270.-'79.

791. PLAQUE, boxwood, carved in relief with the Virgin enthroned, bearing the infant Saviour, and crowning a female Saint with flowers. Spanish. Early 17th century. 5¼ in. by 3¼ in. 1*l* 12*s*. 89.-'64.

792. PLATTER, wood painted with circles and feather ornament in red, yellow, and white on black ground. Spanish (Mexican ?). 17th century. Diameter, 17½ in. 10*s*. 156.-'66.

793. PLATTER, wood, painted with circles and feather ornament in red, yellow, green, and white on black ground. Spanish (Mexican ?) 17th century. Diameter, 18 in. 10*s*. 157-'66.

794. PLATTER, wood, painted with medallions containing wild beasts and winged female figures on black ground. Spanish (Mexican ?). 17th century. Diameter, 17 in. 1*l*. 158.-'66.

795. RECESS or cupboard, in two compartments, with two rows of shelves; stucco, decorated with arabesque ornament and inscriptions in the style peculiar to Spain in the middle ages, and called "mudejar." Above the lower row of arches in the interior are the Spanish words, in Gothic letters, "✠ Dios : te : salve : estrella : de : la : mannana : melezina : de : los : peccadores : reina : " (Hail, morning star; medicine of sinners; queen), and on the upper band is an Arabic inscription, repeated several times in African characters, "El youmnu wa-l-ikbal" (Felicity and Fortune). An incomplete Latin inscription, in Gothic letters, is on the band surrounding the exterior arch. This "Alhacena," or cupboard, was in the court of an old

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house at Toledo, known as the "Casa de la Parra," and is mentioned in the local guide-books as the "Botica de los Templarios" (The Templars' Dispensary), probably because the Templars occupied the parish of St. Michael in which the house stands; it is not improbable that it was built for some apothecary to keep his medicines in. Spanish, Toledo. 14th century. Height, 5 ft. 4 in.; width, 8 ft.; depth, 2 ft. 6 in. Bought, 10*l.* 10*s.* 1764.-'71.

796. SPINDLES (two), with reel, distaff, and winder, walnut wood, turned and carved with boxwood collars and carved ivory studs. Spanish. Probably early 19th century. Spindles, length, 14 in. and 11 in.; reel, height, 3 ft. 6 in.; distaff, length, 1 ft. 6 in.; winder, length, 2 ft. 7 in. 2*l.* 14*s.* 7*d.* 304 to 304*d.*-'66.

797. STATUETTE, boxwood, partly painted; St. Sebastian. Spanish. 17th century. Height, including pedestal, 15 in.; width, 5 in. 4*l.* 90.-'64.

798. STATUETTE, painted wood, our Saviour bearing His cross. Spanish. By Carnicer, of Salamanca. About 1730-50. Height, 2 ft. 6 in.; length, 3 ft. 3 in.; width, 14½ in. 31*l.* 11*s.* 6*d.* 102.-'64.

799. STATUETTE, painted wood, the infant St. John. Spanish. 17th century. Height, 21 in.; width, 8½ in. 1*l.* 13*s.* 8*d.* 104.-'64.

800. STATUETTE, painted wood, St. Francis Xavier. Spanish. 17th or early 18th century. Height, 22 in.; width, 8¾ in. 3*l.* 19*s.* 107.-'64.

801. STATUETTE, boxwood, a saint holding a book. Spanish. About 1570. Height, 10 in.; width, 4½ in. 4*l.* 4*s.* 2*d.* 165.-'64.

802. STATUETTE, wood painted, the dead Christ laid on a bier. Spanish. 17th century. Height, 2¾ in.; length, 8¾ in. 1*l.* 7*s.* 167.-'64.

803. STATUETTE, boxwood, a warrior, probably Alexander the Great, on an enriched pedestal. Spanish. About 1690. Height, 14 in.; width, 6 in. 31*l.* 11*s.* 6*d.* 169.-'64.

804. STATUETTE, boxwood, Julius Cæsar. Spanish. About 1690. Height, 14 in.; width, 5½ in. 31*l.* 11*s.* 6*d.* 170.-'64.

805. STATUETTE, painted wood, the infant St. John the Baptist with the lamb. By Alonzo Cano. Spanish. First half of 17th century. Height, 11 in.; width, 6½ in. 7*l.* 18*s.* 171.-'64.

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806. STATUETTE, painted wood, the Virgin standing with the infant Saviour. Spanish. School of Seville. About 1640. Height, 7¼ in.; width, 3¼ in. 2*l.* 16*s.* 172.-'64.

807. STATUETTE, wood, the Virgin standing with the infant Saviour. Spanish. 17th century. Height, 3⅝ in.; width, 2⅜ in. 1*l.* 4*s.* 173.-'64.

808. STATUETTE, wood, painted, St. Sebastian. Spanish. Early 17th century. Height, 8in.; width, 5 in. 4*l.* 175.-'64.

809. STATUETTE, wood, painted, a saint, portion of a well-known altar-piece at Valladolid. The work of Alonzo Berruguete. Spanish. About 1520. Height, 2 ft. 9 in.; width, 15¼ in. 5*l.* 5*s.* 3*d.* 249.-'64.

810. STATUETTE, box or pear wood, the Virgin and child. Spanish. 17th century. Height, 2½ in.; width, 1¼ in. 1*l.* 5*s.* 322.-'64.

811. STATUETTES of three mounted negroes in painted wood, the dress and horse-trappings made of silk, velvet, &c., each representing an attendant on one of the Three Kings, part of a clothed nativity group common in Spain and South Italy. Spanish. Middle of 18th century. Height of each 24 in. 42*l.* 2*s.* 325 to 327.-'64.

812. STATUETTE, boxwood, the Virgin with the infant Saviour; on the base is an escutcheon containing a monogram. Spanish. 17th century. Height, 14 in.; width, 4¼ in. 8*l.* 600.-'64.

813. STATUETTE, wood, carved and painted, of a Franciscan friar, after a statuette by Alonso Cano in the cathedral of Toledo. Spanish. 17th century. Height, 19½ in. 3*l.* 13*s.* 6*d.* 331.-'66.

814. STATUETTE, boxwood, figure of St. Michael the Archangel trampling on the devil; in his right hand he holds a silver-gilt staff surmounted by a cross, on silver-gilt base. Ascribed to Juan de Borgoña, who carved the stalls in the cathedral of Toledo. Spanish. Date about 1490-1500. Height, 4⅝ in. Bought (Robinson collection). 138.-'79.

815. TABLE, mahogany, ornamented with gilt metal masks and festoons, the top formed of Sicilian alabaster; presented by Ferdinand VII. of Spain to the Marques de Altamira. Spanish. Latter part of 18th century. Height, 2 ft. 10 in.; length, 3 ft. 9½ in.; width, 2 ft. 4½ in. 16*l.* 16*s.* 8*d.* 306.-'66.

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Portuguese.

816. BEDSTEAD, Brazilian wood, the framework of turned spiral columns, the transverse rails of carved open scroll work, with cut brass ornaments. Portuguese. 17th century. Height, 8 ft. 5 in.; length, 6 ft. 10 in.; width, 5 ft. 3 in. 15*l.* 784.-'65.

817. BEDSTEAD, rosewood, ornamented with gilt brass; the tester of balustrades with pedimental open work. Portuguese. 17th century. Height of tester, 6 ft. 4 in.; length, 6 ft. 4 in.; width, 4 ft. 15*l.* 16*s.* 2*d.* 160.-'66.

818. BEDSTEAD, rosewood, ornamented with gilt brass; the tester of balustrades with pedimental open work. Portuguese. 17th century. Height of tester, 6 ft. 3 in.; length 6ft.; width, 4 ft. 2 in. 20*l.* 161.-'66.

819. BOTTLE or perfumed sprinkler, formed of a gourd coated with lac varnish, painted with coloured arabesques on black ground; the sprinkler is of silver. Portuguese (?). 17th century. Height, 4¼ in.; diameter, 2¼ in. 1*l.* 28-'66.

820. BOX, oriental wood, carved with foliated ornament in low relief, in the centre of the lid a spread eagle, clamps, lock-plates, &c., of iron. Portuguese. Probably manufactured at Goa, India. Early 16th century. Height, 5¼ in.; length, 15 in.; width, 12 in. 1*l.* 10*s.* 785.-'65.

821. CABINET, cedar wood, inlaid with marquetry of ebony and ivory in pattern of intersecting circles; the lock, handles, and angle plates of gilt metal. Portuguese. Probably manufactured at Goa, India. First half of the 17th century. Height, 4 ft. 10½ in.; width, 4 ft. 4 in.; 66*l.* 777.-'65.

822. CABINET and stand, cedar wood, inlaid with ebony and ivory in pattern of scroll foliage and birds. Portuguese. 17th century, probably manufactured at Goa, India. Height, 4 ft. 4 in.; width, 2 ft. 1 in. 11*l.* 781.-'65.

823. CABINET and stand, cedar, inlaid with Brazilian wood in floriated scroll pattern, the mounts of cut brass. Portuguese. 17th century. Height, 4 ft. 3 in.; width, 3 ft. 5 in. 15*l.* 782.-'65.

824. CABINET, cedar wood, inlaid with ebony and ivory in foliated pattern. Portuguese. 17th century. Height, 1 ft. 6 in.; width, 3 ft. 10 in. 15*l.* 783. '65.

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825. CABINET, ebony and other woods, inlaid with ivory; with falling front and inside drawers. Indo-Portuguese. 15th or 16th century. On a stand of inlaid walnut wood. Italian. 16th century. Cabinet. Height, 14 in., length, 17¾ in.; width, 11¾ in Stand, height, 21 in. 14*l.* 4*s.* 2*d.* 317, 317*a.*—'66.

826. CHAIRS, four, walnut wood, arm-chairs, the seats and backs formed of leather embossed and incised in arabesque pattern, among which is a shield of arms beneath a coronet, the framing decorated with large gilt-headed nails. Portuguese. Latter part of 17th century. Height, 4 ft. 5 in., width, 2 ft. 14*l.* 786 to 789.-'65.

827. CHAIRS, two, walnut wood; the seats and backs formed of leather embossed and incised in arabesque pattern of flowers, the framing decorated with large gilt-headed nails. Portuguese. Latter part of 17th century. Height, 3 ft. 8 in., width, 1 ft. 9 in. 4*l.* 790, 791.-'65.

828. COFFER, wood, oblong; the lid carved in compartments with scenes from the life of our Lord, in high relief; the body, which curves outward towards the lower part, decorated with figures reclining or swimming, and with cable and guilloche bands, &c. Portuguese. Latter part of 17th century. Height, 4½ in. length, 21⅜ in.; width, 11¼ in. Bought, 25*l.* 381.-'72.

829. STAND for a fire-pan or "brasero;" ebony, octagonal baluster frame, with cut brass mounts. Portuguese. 17th century. Height, 1 ft. 2 in.; diameter, 1 ft. 9 in. 4*l.* 779.-'65.

830. TABLE, cedar wood, inlaid with marquetry of ebony and ivory in pattern of intersecting circles; on spirally-turned legs. Portuguese. Probably manufactured at Goa. First half of 17th century. Height, 2 ft. 7 in.; length, 3 ft.; width, 2 ft. 14*l.* 778.-'65.

831. TABLE, cedar wood, inlaid with dark Brazilian wood in floriated arabesque pattern. Portuguese. About 1600. Height, 2 ft. 4 in.; length, 3 ft. 5 in.; width, 2 ft. 5 in. 3*l.* 780.-'65.

832. TRIPTYCH, wood, carved in open work, with the Deposition from the Cross in the centre, and on the shutters scenes from the Passion; inclosed in a frame of silver gilt, engraved with strap and foliage work. Spanish or Portuguese. About 1580 (?). Height, 3⅛ in.; width, 3⅛ in. 8*l.* 226.-'66.

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MUSICAL INSTRUMENTS.

833. CABINET and chamber organ combined; the outside and inside decorated with architectural and geometrical designs in marquetry of various coloured woods; the upper part is inclosed by folding doors and is fitted with nests of drawers; the whole rests on spirally-grooved legs. Spanish. About 1560. Height, 4 ft. 4 in.; length, 3 ft. 8 in.; width, 23 in. Bought (Robinson collection). 216.-'79.

834. GUITAR, rosewood back, inlaid with lighter woods in radiating and zig-zag lines, and diaper pattern, with inscription D RAFAEL VALLEJO ME HIZO EN BAZA, 1789; the sounding-board of pine, with the Royal arms of Spain, and floral ornament inlaid in rosewood, and with inscription SOY DEL REY DON CARLOS IIII Q^{e} D^{s} G^{e} M^{s} A^{s} (*i.e.* Que Dios guarde muchos años). Made for Charles IV. of Spain. Spanish. 18th century. Length, 3 ft. 2 in.; width, $11\frac{3}{8}$ in. Bought, 5*l.* 389.-'71.

METAL WORK, (IRON, BRONZE, &C.).

835. BADGE, brass openwork, gilt and enamelled, rectangular; in the centre the letters A and M as a monogram, crowned with palm branches on each side. Spanish (Cordova). End of 16th century. Height, $2\frac{9}{16}$ in.; width, $2\frac{1}{2}$ in.; Bought, 5*s.* 1166.-'71.

836. BOSSES or nail heads, eight, wrought iron, ornamented; from a door in the city of Toledo. Spanish. 15th or 16th century. Diameter of each, $3\frac{1}{2}$ in. 1*l.* 7*s.* 4*d.* 309 to 316.-'66.

837. BOSSES, seven, iron, round, with surface ornamentation (one has been converted into a ladle). Spanish (Toledo). Diameter of largest, 5 in. Bought, 18*d.* each. 301 to 301*f*.-'70.

838. BOSSES, two, iron, square, of foliated form. Spanish (Toledo). $3\frac{3}{4}$ in. square. Bought, 18*d.* each. 302 to 302*a*.-'70.

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839. CANDELABRUM, wrought iron; the stem cylindrical, with Renaissance ornamentation, resting on an open knop, and supported by a triangular pedestal, adorned with heads in high relief. Spanish. 16th century. Height, 4 ft. 3¼ in; diameter of stem, 4¼ in. (Bowl wanting.) Bought, 40*l.* 38.-'70.

840. CANNON, wrought iron, strengthened with four bands, formerly on the roof of the cathedral of Avila, which formed a portion of the defences of the city. Spanish. 14th century. Length, 2 ft. 6 in.; diameter, 4 in. Bought, with 279 to 283, 160*l.* 282.-'79.

841. CANNON, wrought iron, strengthened with four bands, formerly on the roof of the cathedral of Avila, which formed a portion of the defences of the city. Spanish. 14th century. Length, 2 ft. 1 in.; diameter, 3½ in. Bought, with 279 to 282, 160*l.* 283.-'79.

842. CASKET, the top, sides, and ends formed by old plaques of Chinese lacquer on copper in a frame of chased and gilt metal openwork. French or Spanish. First half of 17th century. Height, 3⅝ in.; length, 6⅜ in.; width, 4¼ in. Bought (Robinson collection). 159.-'79.

843. COMPASS and sun dial, an azimuth compass, oblong, gilt metal, with lists of Spanish and Italian seaports chased on the covers, and a shield of arms inside. Square, width, 1¾ in. Spanish. Dated 1596. 4*l.* 438.-'65.

844. FRAME for a devotional picture or reliquary, brass, ornamented with black and white champlevé enamels; on the back is a monogram and crown in open work. Spanish. 17th century. Height, 2½ in.; width, 2¼ in. 1*l.* 167.-'66.

845. NAILS, four, iron, with square and conical cut heads. Spanish (Toledo). Length of largest, 7 in. Bought, 1*s.* 303 to 303*c.*-'70.

846. PLAQUE, chiselled steel; in the centre the arms of Spain surmounted by a crown, surrounded by three collars and badges of the orders of the Holy Ghost and of the Golden Fleece, and with a border inscribed with the name and titles of King Ferdinand VII. Spanish. Early 19th century. 9⅛ in. by 7½ in. 1*l.* 4*s.* 3*d.* 1289.-'55.

847. PLAQUE or devotional tablet, gilt metal, of architectural design, in two compartments, with appliqué figures in silver, parcel-gilt; in the lower compartment is the

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Nativity, in the upper are two standing angels. Spanish. About 1550. Height, 6¾ in.; width, 4⅛ in. 6*l.*
1192.-'64.

848. SCREEN, portions of a screen or "reja" from one of the lateral chapels in the Cathedral of Avila; they comprise numerous bands of pierced ironwork in the transitional Gothic style, one of them having the following inscription in open Gothic letters, "Fizo esta obra maestre Joan Frances maestre maior de las obras de fiero," (Master John, the Frenchman, chief master of the works in iron, executed this work). Spanish. About 1490 Various dimensions. Bought, with 280 to 283, 160*l.* 279.-79.

849. SCREEN, portions of a screen or "reja" from one of the lateral chapels in the Cathedral of Avila; they comprise iron spears, columns, a shield of arms on a standard, and numerous bands *repoussé* with medallion heads, arabesques, &c., with remains of painting and gilding, in the Spanish style known as "plateresco." Spanish. About 1520-30. Various dimensions. Bought, with 279 to 283, 160*l.*
280.-'79.

850. SCREEN, fragmentary portions of a screen or "reja," or of more than one, from a lateral chapel, or chapels, in the Cathedral of Avila. Spanish. About 1520-30. Various dimensions. Bought, with 279 to 283, 160*l.* 281.-'79.

851. SHIELD, iron, embossed in high relief with group of Hercules and the Nemean lion, and an architectural landscape background, the border of scroll work and grotesque figures. Acquired in Spain. About 1540. Diameter, 1 ft., 10¾ in. Bought, 263*l.* 3*s.* 2*d.* 319.-'66.

852. SPUR, steel, ornamented with pierced and chased work. Spanish. First half of 18th century. Length, 10 in. 4*l.*
95.-'64.

853. STATUETTE, bronze, St. Jerome kneeling. Resembling the statue by Torrigiano at Seville. Spanish. 16th century(?). Height, 1 ft. 5¾ in.; width, ft. 5 in. 20*l.* 251.-'64.

854. STATUETTE, bronze gilt, the Virgin with the infant Saviour. Spanish. About 1590. Height, 8⅝ in. 2*l.* 3*s.* 1*d.*
153.-'66.

855. STATUETTE, bronze gilt, of a saint (St. Joseph?). Spanish. About 1590. Height, 8¼ in. 1*l.* 154.-'66.

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ARMS AND ARMOUR.

856. CLASP knife, long sharp-pointed blade, engraved on one side, and curved handle covered with engraved brass. Spanish. Length when open, 17 in. Given by Mrs. Frederic Watt. 2037.-'77.

857. DAGGER, steel, the hilt and mountings of the sheath chiselled, parcel-gilt. Spanish. 18th century. Length, 15 in. (Bernal collection.) 21*l*. 2238.-'55.

858. POWDER flask, wood, inlaid with lozenge-shaped ornaments in mother-of-pearl and bands of brass. Spanish. 16th century. Height, 4¼ in.; width, 4 in. (Bernal collection.) 3*l*. 2246*b*.-'55.

859. RAPIER, steel, with fluted and pierced cup hilt and cross guard. 16th century. Length, 4 ft. 4 in. Bought (Bernal collection.) 11*l*. 10*s*. 2214.-'55.

860. RAPIER, steel, with cross guard and hilt pierced with scroll work. Spanish. 16th century. Length, 4 ft. 4¼ in. (Bernal collection.) 7*l*. 15*s*. 2215.-'55.

861. RAPIER, steel, with perforated hilt. Spanish. 16th century. Length, 4 ft. 1 in. (Bernal collection.) 7*l*. 15*s*. 2215*a*.-'55.

862. RAPIER, steel, cup-shaped guard panelled in six compartments with floriated ornament, chiselled pommel. Spanish. About 1570. Length, 3 ft. 8¼ in. (Bernal collection.) 10*l*. 10*s*. 2228.-'55.

863. RAPIER, steel, with straight cross guard and cup, pierced with lines of foliage; chased pommel. Spanish. 16th century. Length, 4 ft. 1 in. (Bernal collection.) 5*l*. 15*s*. 6*d*. 2237.-'55.

864. RAPIER, the hilt of steel, with the legend of St. Hubert and other ornaments in high relief; on the blade is the maker's name in openwork, "Francesco Ruis of Toledo." Spanish. 16th century. Length of blade, 3 ft. 4 in.; length of hilt, 8 in. Given by the Earl of Ellenborough. 626.-'68.

865. SWORD, steel, with chased guard and perforated cup. shaped pommel. 16th century. Length, 3 ft. 2¼ in. Bought (Bernal collection). 3*l*. 10*s*. 2229.-'55

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SILVERSMITHS' WORK.

866. BELLS of the mantle of the law scroll. a pair, silver filigree openwork, in form of a sphere resting upon leaves, crowned, and surmounted by a fleur-de-lys, with silver gilt bells attached. Spanish. 17th century. Height, 17 in. and 17½ in. Bought, 30*l.* the pair. 350, 350*a*.-'70.

867. BÉNITIER or stoup for holy water, silver, with *repoussé* medallions of the Passion; the lid chased with the subject of the Baptism of our Saviour. Flemish. 17th century. Height, 6⅛ in.; diameter, 5¼ in. Bought, 20*l.* 293.-'64.

868. BOOK cover, silver filigree openwork, backed by gilt foil, with bells attached and, chain for suspension, containing a copy of the Gospels, worn by infants on the occasion of baptism. Spanish (Valencia). 1865-70. Length, including chain and pendant, 10⅝ in.; width, including pendant, 4¼ in. 2*l.* 695.-'70.

869. BOOK roller, silver-gilt, the lower part *repoussé* with foliage, the upper decorated with figures of Mordecai and Esther amidst scrolls capped with a crown. Attached to it is a manuscript on vellum of the Book of Esther in Hebrew, with ornamental border of foliage and medallions containing representations of incidents of the history, and with figures of Esther and Mordecai repeated several times. Spanish or Portuguese (?). 17th century. Length 22 in. Bought, 40*l.* 36.-'79.

870. BOTTLE or Perfume Sprinkler, formed of a gourd coated with lac varnish, which is painted with coloured arabesques on black ground. The sprinkler is of silver. Portuguese (?). 17th century. Height, 4¼ in.; diameter, 2¼ in. Bought, 1*l.* 28.-'66.

871. BOWL, silver, parcel-gilt, the bottom bossed and ornamented with foliage in beaten work; in the centre is a medallion of the "Veronica," with the motto "Salve Sancta Facies." Spanish or Portuguese (?). About 1530. Height, 2⅝ in.; diameter, 8⅜ in. 8*l.* 2*s.* 6*d.* 213.-'66.

872. BOWL, silver, parcel-gilt, the bottom bossed and ornamented with strap and foliage beaten work. Spanish or Portuguese (?). About 1530. Height, 2½ in.; diameter, 8½ in. 8*l.* 2*s.* 6*d.* 214.-'66.

873. BOWL, formed of a gourd, with rim, handles, bands, and lion feet of silver; below the base is a plate engraved with a coat of arms, the bowl supposed to be Mexican; the mounting is European of the 17th century. Height, 4⅝ in.; width, 13⅛ in. Bought, 9*l.* 317.-'67.

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874. Box, elliptic, silver gilt beaten work; with enamel plaques of flowers on white ground. Spanish. Latter part of 17th century. Height, 1 in.; length, $2\frac{7}{8}$ in.; width 2 in. 4*l.* 297.-'66.

875. Bowl, silver, parcel-gilt, with two handles formed by winged female demi-figures. Spanish. Late 16th century. Height, 4 in.; diameter, $7\frac{5}{8}$ in. Bought (Robinson collection). 165.-'79.

876. Casket, gilt copper, sarcophagus shape, with sliding lid, on which is the recumbent reclining figure of a sleeping Roman soldier. Spanish. About 1530. Height, $4\frac{3}{8}$ in; length, 5 in.; width, $3\frac{3}{8}$ in. Bought, 8*l.* 31.-'81.

877. Chalice, silver-gilt, ornamented with foliated scroll work and half figures of saints, beaten and chiselled. Spanish. About 1540. Height, $9\frac{1}{4}$ in.; width, $6\frac{3}{4}$ in. 25*l.* 13*s.* 302.-'66.

878. Chalice, silver-gilt, the bowl, which is inscribed outside, "✠ Sangvis mevs vere est potvs," rests upon a cup-shaped support with cherubim in open work; the stem is of baluster form, in several tiers, ornamented with brackets and large chatons set with crystal, and a band of cherubim as above; the foot is broad, chased with masques connected by festoons of drapery, on which stand harpies and birds, and surrounded by eight semicircular projections, seven of which are chased with arabesques, and the other with an armorial shield; opposite the last is an applied cross set with emeralds and lapis-lazuli, engraved at bottom "S. I. de Salinas." Spanish. 1549. Height, 10 in.; diameter of foot, 8 in. Bought, with No. 133, 100*l.* 132.-'73.

879. Chalice, silver-gilt, the bowl is chased in relief with the instruments of the Passion; on the knop are ten applied figures of Apostles on ground of translucent blue enamel; the foot, which has eight semicircular projections, is *repoussé* with representations of the Evangelists, cherub and other heads, the Crucifixion, and a shield with the initials L. B. P., around a crown of thorns inclosing a heart. Spanish. 17th century. Height, $10\frac{5}{8}$ in.; diameter of foot, $6\frac{1}{4}$ in. Bought (Bond collection). 60*l.* 481.-'75.

880. Chalice, silver-gilt, the bowl plain, clasped by a calyx of *repoussé* scallop shells, and supported on a hexagonal stem pierced with window tracery, flanked by buttresses; around the stem is a foliated boss, surrounded by a hexagonal triple band of projecting trefoils and pierced quatrefoils; the broad foot is divided into six principal and six smaller rays, *repoussé* in high relief

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with figures of St. John the Baptist and St. James, the instruments of the Passion, and heraldic insignia, the ground enriched with embossed scroll foliations and grelots. Spanish-Gothic work (from Avila). About 1470-90. Height, 9½ in.; diameter of foot, 7 5/16 in. Bought (Robinson collection). 132.-'79.

881. CHALICE, silver-gilt, the upper part of the cup engraved with the inscription "Hic est enim calix sangvinis mei," the lower part with figures of the Evangelists; the lines filled in with blue translucent enamel; the knop of eight lobes surrounds a cylindrical stem partly enamelled and partly enriched with applied foliage. The foot, which also has eight lobes, is partly engraved and filled in with translucent enamel. Spanish. About 1540. Height, 8¼ in.; diameter of foot, 5¼ in. Bought (Robinson collection). 133.-'79.

882. CHALICE, silver, parcel-gilt, decorated with *repoussé* ornament in the Spanish transitional Gothic style. Acquired in Spain. Spanish. About 1490-1500. Height, 8⅝ in.; diameter of foot, 6¾ in. Bought, 63*l*. 276.-'79.

883. CHALICE, silver-gilt, the cup supported by thistles, and resting on a hexagonal stem, furnished with a *repoussé* knop and a band of arcade work, on a six-lobed pot, embossed with roses, leaves, and a cross. Spanish. About 1490-1500. Height, 8¾ in.; diameter, 3¾ in. Bought, 70*l*. 27.-'81.

884. COFFER, silver, oblong, with arched lid and drop handles, *repoussé* with foliage, strapwork, and emblems, in compartments, and with groups of men playing the game of "pelota"; on the lid is an inscription to the effect, "This box is for the table of Doña Mencia Tenorio." Acquired from a convent at Toledo, the stamp of which city is impressed on the bottom, together with the name of the maker, "A° Peres." Spanish. About 1600. Height, 11¼ in.; length, 15¼ in.; width, 6⅞ in. Bought, 92*l*. 275.-'79.

885. COFFRET, the body rock crystal, oblong, carved internally with two wells, and externally with scrolls, and mounted in a frame of gilt metal with four feet and a sloping lid, engraved with strapwork and foliated ornament. Probably designed to hold relics or anointing oil, and presumably produced by a Moorish artist for Christian ecclesiastical employers. Hispano-Moresco. 11th or 12th century. Height, 3¼ in.; length, 3¾ in.; width, 2 in. Bought, 84*l*. 330.-'80

886. CROSS or Crucifix, silver gilt, overlaid with filigree work; the figure imitated from a venerated image at Burgos.

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Spanish. 17th century. Height, 8¼ in.; width, 5¾ in. 4*l.* 98.-'64.

887. CROSS, for processional use; silver parcel-gilt, ornamented with foliage, statuettes of saints and the Evangelists, with their emblems. Spanish. About 1560. Height, 3 ft. 2¼ in.; width, 1 ft. 8 in. 210*l.* 10*s.* 5*d.* 305.-'66.

888. CROSS, processional, wood, covered with plates of silver *repoussé* and gilt; on one side is an applied figure of the crucified Saviour, at the sides of which are statuettes of the Virgin and St. John, and beneath it a male figure in high relief rising from a tomb; on the top is a floriated boss, and at the extremities of the limbs are figures in high relief of angels bearing the instruments of the Passion; on this side also are several plaques engraved with figures and ornament, and having remains of translucent enamel; on the other side is a seated figure of the Almighty and the symbols of the Evangelists (that of St. John is lost) in high relief enamelled plaques, and vine leaf ornament; the knop is gilt copper, of Gothic design, chased with flowers, and having six square facets, fitted with silver plaques, also chased with flowers. Spanish. About 1400. Height, 3 ft. ½ in.; width, 19 in. Bought, 160*l.* 514.-'73.

889. DISH, an electrotype copy of a silver-gilt circular dish, given by the late Earl of Dunraven to the museum of the Royal Irish Academy; in the bossed centre is a representation of Heaven and Hell, and on the margin the seven deadly sins, in high relief, of beaten work. Portuguese. Date, about 1480. Said to have been found in a bog in Ireland. 1872.-'24.

890. DISH, silver-gilt, embossed with hunting scenes; in the centre an engraved plaque of the Annunciation, originally enamelled. German. Latter part of the 14th century. Diameter, 8½ in. 10*l.* 7544.-'61.

891. DISH, silver; circular *repoussé* or beaten work, with floriated scrolls and cherubs' heads. Spanish (Zaragoza ?). About 1680. Diameter, 11¾ in. 16*l.* 16*s.* 10*d.* 317.-'64.

892. DISH, silver, nearly oval, *repoussé* in high relief with a basket of fruit, eagles, and flowers, with foliage. Spanish (Toledo). 17th century. 14¼ in. by 11 in. Bought, 12*l.* 15*s.* 855.-'73.

893. EWERS, four miniature, silver filigree openwork, the body of enamelled copper. From the treasury of the Virgen del Pilar, Saragossa. Spanish. 17th or 18th century. Height, 3½ in. Bought, 11*s.* 6*d.* each. 330 to 330*c*.-'70.

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894. FIGURE, silver, parcel-gilt, a Roman soldier in an attitude of repose; a fragment of the Custodia, or Sacrament shrine, of the Cathedral of Cuenca, which was made by various members of the family of Becceril of Cuenca, and broken up by the French under General Caulaincourt in 1808. Spanish. About 1530-70. Length, 4 in. Bought (Robinson collection). 155.-'79.

895. FIGURE, silver, parcel-gilt; a Roman soldier lying asleep (?) on his shield. A fragment of the Custodia, or Sacrament shrine, of the Cathedral of Cuenca, which was made by various members of the family of Becceril Cuenca, and broken up by the French under General Caulaincourt, in 1808. Spanish. About 1530-70. Length 2¼ in. Bought (Robinson collection). 156.-'79.

896. FLASK or scent-bottle, silver, flattened, round shape, with two handles, engraved in Gothic letters with the inscription "Catalina de Avila muger de Alonso," and with a shield of arms and the initital O. Acquired in Spain. Spanish. First half of 15th century. Diameter, 2½ in. Bought, 17*l*. 269.-'79.

897. FOOT of an altar cross, silver-gilt, of Gothic transitional style, hexagonal in design, ornamented with *repoussé*, pierced, and applied work, and with the following inscription around the top moulding in raised Gothic letters, "Adoramus te Criste et benedicim." Stamped on the base, "Cal" for Calatayud in Aragon. Spanish-Gothic work. End of 15th century. Height, 7 in.; diameter, 8½ in. Bought, 130*l*. 331.-'80.

898. FRAME for a miniature, silver filigree, the pattern of flowers, containing on each side a miniature. Spanish. 18th century. 6¾ in. by 4¼ in. 1*l*. 13*s*. 6*d*. 208.-'64.

899. GUITAR, model of a, silver, the front opening on a hinge. Spanish (Toledo). 18th century. Length, 2⅝ in. Bought, 3*s*. 2*d*. 1228.-'71.

900. KNIFE, two-pronged fork and spoon, silver-gilt, engraved and chased, with enamelled ferrules and carved crystal handles; the spoon is engraved with two shields of arms, and the date, 1584, within a wreath. Spanish or French. Late 16th century. Length, knife, 9¼ in.; fork, 8⅛ in.; spoon, 8⅛ in. Bought, 25*l*. 517 to 517*b*.-'72.

901. KNOP and socket of a processional cross, silver-gilt, the knop *repoussé* with Gothic ornament, the socket fluted. Acquired in Spain. Spanish. About 1450-80. Length, 8½ in.; diameter, 4¼ in. Bought, 6*l*. 272.-'79.

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902. MEDALLION, silver-gilt, elliptic, surrounded by open-work, with a cross in black and white enamel in front, and on the back a cross, palm, and sword. Spanish. 18th century. Length, 1½ in. 10*s.* 6*d.* 232.-'64.

903. MEDALLION, silver, with figure of St. Matthew in beaten work. Spanish. About 1560. Diameter, 1⅝ in. Bought, 1*l.* 3*s.* 23.-'66.

904. MEDALLION, silver, with figure of St. Mark in beaten work. Spanish. About 1560. Diameter, 1⅝ in. Bought, 1*l.* 3*s.* 24.-'66.

905. MONSTRANCE, gilt metal; an architectural shrine, decorated with strap and cartouche work, columns, arcades, &c., in style of the Renaissance. Spanish. Dated 1537. Height, 21 in.; diameter, 8¾ in. 60*l.* 4310.-'57.

906. MEDALLION, silver, with figure of St. Luke in beaten work. Spanish. About 1560. Diameter, 1⅝ in. Bought, 1*l.* 3*s.* 25.-'66.

907. MONSTRANCE, gilt metal, on an ornamented stem with knob stands a triangular shrine supported on dwarf columns with kneeling angels, above which is a smaller shrine surmounted by a crucifix. Spanish. About 1560. Height, 19½ in.; width, 8½ in. 8*l.* 190.-66.

908. MEDALLION, silver, with figure of St. John the Evangelist in beaten work. Spanish. About 1560. Diameter, 1⅝ in. Bought, 1*l.* 2*s.* 9*d.* 26.-'66.

909. MONSTRANCE, silver-gilt, *repoussé* and chased; on the foot are shields containing Evangelists and Doctors of the Church, and the Transfiguration; the stem is decorated with cherubs; the body, which is flanked by angels, is chased with scenes from Jewish history, and surmounted by a jewelled crown and cross guarded by bishops. Spanish. 17th century. Height, 3 ft. 4 in.; width, 17½ in. Bought, 500*l.* 303.-'74.

910. PATEN, silver-gilt, engraved on one side with a figure of St. John the Baptist in the centre, surrounded by the inscriptions "✠ Aecce Agnvs Dei qvi tollit peccata m." and "✠ Sant Jvan de Salinas cvra me ofrecio, A 1549," and alternate pointed and lambent rays. Spanish. Diameter, 6½ in. Bought, with No. 132, 100*l.* 133.-'73.

911. PAX, silver-gilt, of architectural design; in the centre is a group in full relief of the Virgin giving the chasuble to St. Ildefonso. Spanish (Salamanca?). About 1540-50. 10½ in. by 5½ in. 73*l.* 13*s.* 8*d.* 314.-'64.

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912. PLAQUE, or devotional tablet, gilt metal, of architectural design, in two compartments, with applique figures in silver, parcel-gilt; in the lower compartment is the Nativity, in the upper are two standing angels. Spanish. About 1550. Height, 6¾ in.; width, 4⅞ in. 6*l.*
1192.-'64.

913. PLAQUE, medallion, silver *repoussé* with grotesques in high relief. Attributed to Juan de Arfe. Spanish. Second half of 16th century. Diameter, 3½ in. Bought, 60*l.*
350.-'80.

914. PLATEAUS, two, circular, silver filigree work. Spanish (Cordova ?). 17th century. Diameter of each, 16¾ in. 24*l.* 1*s.* 315, 316.-'64.

915. PLATEAU, octagonal, plaques of rock-crystal set in a frame of gilt metal, ornamented in *repoussé* work with strapwork and foliage. Spanish. First half of 17th century. Diameter, 18 in. Bought, 20*l.* 318.-'64.

916. PLATEAU, silver-gilt, deep, the rim *repoussé* with savage men and monsters, a boar hunt, birds, beasts, and flowers. In the raised centre the Adoration of the Magi is represented in translucent enamel. Spanish Gothic work. About 1330-50. Diameter, 8¾ in. Bought. 143.-'79.

917. PLATEAU, silver-gilt, deep, the rim *repoussé* with savage men and monsters, animals, and flowers. In the raised centre is a representation in translucent enamel of two knights on horseback meeting one another, a woman standing by the side. Spanish Gothic work. About 1330-50. Diameter, 8½ in. Bought. 144.-'79.

918. PLATEAU, silver-gilt, the raised centre *repoussé* with a lion beneath a tree, the rest of the surface with bands of pearled bosses. Spanish. Date about 1540. Diameter, 11¾ in. Bought. 173.-'79.

919. POMANDER or scent case. In silver-gilt filigree, intended to contain a bezoar stone. Spanish (?). 17th century. Diameter, 1⅛ in. 2*l.* 16*s.* 328.-'64.

920. POMANDER or scent case, in the form of a small watch; the inner case of silver-gilt, the outer of silver filigree. Spanish. 17th century. Diameter, 1½ in. 1*l.* 8*s.*
329.-'64.

921. POMANDER or reliquary, silver-gilt, with eight compartments, chased externally. Spanish (Toledo). End of 16th century. Height, 1⅞ in.; diameter, 1⅛ in. Bought, 1*l.* 17*s.* 6*d.* 1226.-'71.

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922. PYX with cover, cylindric, brass, damascened with silver, ornamented with figures representing the baptism of a king and queen, and an Arabic inscription. Spanish (probably by Moorish workmen). 13th or 14th century. Height, $3\frac{1}{2}$ in.; diameter, $3\frac{1}{4}$ in. 21*l.* 1*s.* 320.-'66.

923. PYX, for holding the unconsecrated wafer, silver-gilt; the upper portion consists of a six-sided box *repoussé* with savage men and beasts and foliated scroll-work, the top surrounded by a rim of trefoils, and crowned with a cross on an orb; the hexagonal enamelled stem is furnished with a knop having six circular projecting disks filled in with translucent enamel; the broad foot is *repoussé* with wild men among bold foliage, and angels supporting enamelled shields; this object was brought from Cordova, and is stamped with the local mark of that city. Spanish-Gothic work. Date about 1490. Height, $15\frac{1}{4}$ in.; diameter of foot, $9\frac{1}{4}$ in. Bought (Robinson collection). 135.-'79.

924. PYX, for holding the unconsecrated wafer, silver, cylindrical, chased with strapwork, and with a movable crucifix fitting in the lid. Spanish. About 1550. Total height, $7\frac{7}{8}$ in.; diameter, $4\frac{3}{8}$ in. Bought, 12*l.* 273.-'79.

925. RELIQUARY, silver, oval, pierced, and set with ruby and emerald pastes in rows of raised chatons. Spanish (Sevile). 18th century. Length, 3 in. Bought, 10*s.* 5*d.* 1221.-'71.

926. RELIQUARY, silver, a cylindrical box with lid, resting on an open baluster stem, supported by a four-lobed base with square projections. An inscription suggests that it formerly contained a molar tooth of Sancta Apollonia. Spanish. About 1530-40. Height, 8 in.; diameter of base, $5\frac{1}{8}$ in. Bought, 8*l.* 271.-'79.

927. RELIQUARY, silver parcel-gilt, in form of a right arm and hand resting on a square base, with a dove perching on the fingers; on the base is an enamelled medallion with a sword and a pastoral staff crossed behind it; designed to hold an arm-bone of Sancta Scholastica. Inscribed, "S. Scolastica. ora. pr. nobis," and "Cœli secreta penetravi in columbi specie." Signed, "Fo Beneditus Garcia, 1624." Spanish. Height, $19\frac{1}{2}$ in.; width of base, $6\frac{3}{4}$ in. Bought, 86*l.* 332.-'80.

928. RING stand, in form of a chair, silver filigree openwork, set with enamel plaque and coloured glass, on triangular

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base, from the treasury of the Virgen del Pilar, Saragossa. Spanish. 17th or 18th century. Height, 3⅜ in. Bought, 1*l.* 329.-'70.

929. SCENT bottle, a gourd inlaid with birds, animals, and flowers, in colours on black ground; silver stopper and chain. Hispano-Indian or Mexican work. 17th century. Length, 3⅞ in. Bought, 3*l.* 268.-'79.

930. SALVER or bowl, silver-gilt, lobed with handles, the alternate lobes ornamented with flowers in beaten work. Early 18th century. Height, without handles, 3¼ in.; diameter, without handles, 11 in. Bought, 30*l.* 243.-'69.

931. STATUETTE, silver, parcel-gilt, St. Christopher, probably part of a custodia. Spanish. About 1530. Height, 3¼ in.; width, 1¾ in. 1*l.* 17*s.* 10*d.* 178.-'64.

932. STATUETTE, silver, parcel-gilt, St. George and the Dragon, probably part of a custodia. Spanish. About 1530. Height, 3 in.; width, 1½ in. 1*l.* 17*s.* 10*d.* 179.-'64.

933. STATUETTE, silver-gilt, St. Bernard standing on a pedestal, which once held a relic. Spanish. 17th century. Height, 2½ in.; width, 1 in. 8*s.* 5*d.* 236.-'64.

934. STATUETTE, bronze gilt, of the Virgin and child. Spanish. About 1590. Height, 8⅝ in. Bought, 2*l.* 3*s.* 1*d.* 153.-'66.

935. STATUETTE, bronze gilt, of a saint (St. Joseph?). Spanish. About 1590. Height, 8¼ in. Bought, 1*l.* 154.-'66.

936. SWORD, model of a, silver, of the old Toledo type. Spanish (Toledo). 18th century (?). Length, 3⅝ in. Bought, 3*s.* 1*d.* 1227.-'71.

937. TAZZA, silver-gilt, embossed with a central medallion of Lucretia stabbing herself. The bowl, which is shallow, is supported by a baluster stem resting on a round foot decorated with bosses. Spanish. About 1540. Height, 5 in.; diameter, 8⅝ in. Bought, 46*l.* 278.-'79.

938. TRAY, silver filigree openwork; octagonal (part of the rim broken away), from the Treasury of the Virgen del Pilar, Saragossa. Spanish. 17th or 18th century. Greatest width, 7¼ in. 2*l.* 10*s.* 327.-'70.

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939. TRAY, silver filigree openwork; rectangular, from the Treasury of the Virgen del Pilar, Saragossa. Spanish. 17th or 18th century. Length, 4½ in.; width, 3⅜ in. 2*l.* 10*s.* 328.-'70.

940. TRIPTYCH, silver, the top arched, with suspending chain; the interior painted in oil with the adoration of the Magi, the exterior engraved in arabesque. Spanish. About 1550. Height, 4⅜ in.; width, 6½ in. 32*l.* 93.-'65.

941. VASE with cover, the body wood, in shape of a cocoa-nut, painted with a lady on one side and a hen on the other; the mounting silver, the foot being pierced and chased, and the cover *repoussé* and surmounted by a bird. Spanish (Seville). 17th century (?). Height, 6¼ in.; width at foot, 3 in. Bought, 1*l.* 17*s.* 6*d.* 1219.-'71.

942. VASES with flowers, a pair, silver filigree openwork, two-handled. Spanish. 1870. Height, 10⅞ in.; width, 5¼ in. 17*l.* 12*s.* 298, 298*a*.-'70.

Portuguese.

943. CHALICE, silver-gilt. The base, stem, and lower part of the bowl ornamented with beaten scroll and panel work, showing the instruments of the Passion. Portuguese. Early 18th century. Height, 9¼ in.; diameter, 6 in. 7*l.* 162.-'66.

944. DISH, silver, octagonal, beaten and chased. The border ornamented with foliage and animals, the centre with a European figure mounted on a tiger. Indo-Portuguese. 17th century. 10 in. by 14¼ in. 14*l.* 33.-'66.

945. FLAGON, silver, with hinged cover, embossed and chased with bands of scroll work. Portuguese. First half of 17th century. Height, 9 in.; diameter, 3¼ in. 8*l.* 164.-'66.

946. MONSTRANCE, silver-gilt, with pattern in beaten work, showing the emblems of the Passion. At the top is a vase supporting a cross. Portuguese. 1530-40. Height, 16¼ in.; diameter of base, 6⅞ in. 12*l.* 17*s.* 10*d.* 9.-'66.

947. PLATEAU, silver, *repoussé;* the rim upturned and divided in lobes, each containing a tulip; inside this is a band of similar flowers, surrounding a wreath inclosing a bird and flowers. Portuguese. Late 17th century. Diameter, 15½ in. Bought, 15*l.* 373.-'80.

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948. PYX, silver-gilt, depressed spherical form covered with scrolls, cherubs' heads, foliage, &c., chiselled in high relief, a cross upon the cover. Portuguese. First half of 17th century. Height, 13¼ in.; diameter, 6¼ in. 19*l.* 163.-'66.

949. SALVER, on central foot, silver, circular, with pattern of gyrating floriated bands in beaten work alternating with blank spaces. Portuguese. Early 18th century. Height, 4½ in.; diameter, 12 in. 7*l.* 10*s.* 7.-'66.

950. SALVER, silver, circular, with pattern of flowers, scrolls, and animals in beaten work, in the centre a winged dragon. Portuguese. 17th century. Diameter, 15 in. 12*l.* 8.-'66.

951. SALVER, silver, circular, embossed with scroll work, shells and grotesque animals, on the centre medallion is a bird. Portuguese. 17th century. Diameter, 8½ in. 2*l.* 10*s.* 165.-'66.

952. SALVER, silver gilt, in *repoussé*, or beaten work, a boss in the centre engraved with a lion rampant, and surrounded by two bands, one of lions, the other of cherubs in high relief; on the rim is a broad band of cupids, horses and chariots in high relief. Portuguese. 15th century. Diameter, 14 in. 80*l.* 50.-'67.

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953. BADGE, enamelled gold, circular, with borders of coloured flowers surrounding on one side a white Maltese cross, on the other the Holy Family with the infant St. John. Spanish. 17th century. Diameter, 2$\frac{15}{16}$ in. Bought, 55*l.* 1285.-'71.

954. BOUQUET, the flowers of enamelled gold, set with rose diamonds, and tied with a blue enamelled knot, set with brilliants; at the back a long flat hook of pierced gold. From the Treasury of the Virgen del Pilar, Saragossa, to which it was presented by Doña Juana Ravasa. Spanish. 18th century. Length, 8½ in.; width, 3$\frac{7}{8}$ in. Bought, 157*l.* 10*s.* 319.-'70.

955. BOX, silver-gilt, circular, fluted in six compartments; in the lid is a gold enamelled plaque apparently representing Hercules overcoming the lion. Spanish (Barcelona). 17th century (?). Height, 1$\frac{7}{8}$ in.; diameter, 2$\frac{1}{8}$ in. Bought, 5*l.* 1087.-'71.

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956. BRACELET, silver-gilt, enamelled and jewelled. Spanish or Portuguese. 17th century. 7 in. by $\frac{3}{4}$ in. 4*l.* 4*s.* 917.-'52.

957. BRACELET (?), a portion, silver-gilt, formed of seven alternate oval and rectangular plaques, with impressed pattern and applied filigree and bossed ornament; of the central settings of stone or glass three only remain; found, with other objects, in an earthen pot in Murcia. Hispano-Arab. Latter half of 11th century. Length of oval plaques, $1\frac{1}{16}$ in.; width, $1\frac{1}{4}$ in. Length of other plaques, $\frac{13}{16}$ in.; width, $\frac{5}{8}$ in. 4*l.* 5*s.* 1455.-'70.

958. BREAST ornament, gold; openwork scroll pattern, with five bosses and seven small pendants (one missing), set with rose diamonds; at the back two hooks. From the Treasury of the Virgen del Pilar, Saragossa, to which it was presented by the Marquesa de la Puebla. Spanish. 18th century. Width, $5\frac{1}{4}$ in.; $3\frac{3}{4}$ in. deep. Bought, 53*l.* 11*s.* 320.-'70.

959. BREAST ornament, enamelled gold, in imitation of a lace-edged tie, set with table diamonds. From the Treasury of the Virgen del Pilar, Saragossa, to which it was presented by the Marquis of Navarens in 1679. French. 17th century. Width, $4\frac{3}{4}$ in.; length, 4 in. Bought, 63*l.* 322.-'70.

960. BREAST ornament, gold scroll openwork, with enamelled flowers, and one large with six small pendants, set with emeralds; the back engraved, with hook. From the Treasury of the Virgen del Pilar, Saragossa. Spanish. 17th or 18th century. Width, $5\frac{3}{4}$ in.; length, $4\frac{3}{8}$ in. Bought, 100*l.* 16*s.* 325.-'70.

961. BREAST ornament, gold open strapwork and floral filigree, the lower part an oval pendant, set with table diamonds. From the Treasury of the Virgen del Pilar, Saragossa. Spanish. 17th century. Entire length, $5\frac{1}{16}$ in.; width, $3\frac{1}{4}$ in. Bought, 63*l.* 406.-'73.

962. BREAST ornament, gold filigree, in three pieces, set with pearls. Spanish (Salamanca). 1873. $5\frac{7}{8}$ in. by $2\frac{5}{8}$ in. Bought, 6*l.* 6*s.* 1375.-'73.

963. BROOCH, gold, in the centre an oval blue paste with gold flower, surrounded by openwork sprays set with emeralds. Spanish. 18th century. Length, 2 in. 2*l.* 18*s.* 6*d.* 238.-'64.

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964. BROOCH, openwork leaves and flowers set with garnets. Spanish. About 1800. Length, 2 in. 1*l.* 13*s.* 8*d.* 240.-'64.

965. BROOCH or jewel, glass upon wire, of irregular shape, with spikes round the outline; gilt, and ornamented with pieces of looking-glass. Spanish (Barcelona). 17th century (?). Width, $2\frac{7}{8}$ in. Bought, 4*s.* 2*d.* 1086.-'71.

966. SHOE-BUCKLES, a pair, silver, set with paste diamonds and sapphires. Spanish. 18th century. Length, 2 in. 10*s.* 6*d.* 223, 223*a*.-'64.

967. SHOE-BUCKLES, a pair, silver, set with paste emeralds. Spanish. 18th century. Length, 2 in. 10*s.* 6*d.* 224, 224*a*.-'64.

968. CAMEO, German onyx of two strata; bust of Philip II. of Spain, husband of Mary, Queen of England. Italian. Middle of 16th century. 2 in. by $1\frac{1}{4}$ in. Bought, 3*l.* 3*s.* 2628.-'55.

969. CENSER, model of a, silver filigree openwork, with chains. Spanish (Seville). 1865-70. Total length, $5\frac{1}{2}$ in. Bought, 8*s.* 4*d.* 1222.-'71.

970. CHAIN, silver parcel-gilt, of alternate open and oval and rosette links. Spanish (Toledo). 18th century. Length, $21\frac{3}{4}$ in. Bought, 1*l.* 1230.-'71.

971. CHÂTELAINE, silver, the chain of plain links, the hook cut in diamond shape, engraved and facetted. Spanish (Barcelona). 1865-70. Length, including hook, 2 ft. $1\frac{3}{4}$ in. Bought, 19*s.* 9*d.* 1259.-'71.

972. CHILD'S bauble, probably for a bambino, silver, in form of a Nereid holding a mirror and a comb, attached to a whistle and hung with bells, with chain of alternate plain and pierced flat links. From the Treasury of the Virgen del Pilar, Saragossa. 17th or 18th century. Length, including chain, 15 in.; width, $3\frac{3}{4}$ in. 2*l.* 12*s.* 6*d.* 331.-'70.

973. CHILD'S bauble, "cascabelera," silver; a circlet with seven bells. Spanish (Toledo). 1865-70. Length, $3\frac{3}{4}$ in. Bought, 16*s.* 8*d.* 1225.-'71.

974. COMB, silver, gilt and engraved. Spanish (Valencia). 1865-70. $6\frac{5}{8}$ in. by $3\frac{1}{4}$ in. Bought, 12*s.* 683.-'70.

975. COMB, one of a pair, silver, gilt and engraved. Spanish (Valencia). 1865-70. $4\frac{1}{16}$ in. by $1\frac{7}{8}$ in. Bought, 8*s.* the pair. 684.-'70.

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976. CROSS, rock crystal mounted in enamelled gold, a pectoral cross, with medallions containing relics. Spanish. About 1600. Height, 3½ in.; width, 2⅜ in. 28*l.* 330.-'64.

977. CROSS, gold, enamelled. Italian. About 1500. 2 in. by 1½ in. Bought, 3*l.* 4*s.* 1652.-'56.

978. CROSS, bronze gilt, with two cross pieces, the head pierced for suspension; engraved on one side with the figure of our Saviour, on the other with that of the Virgin; each accompanied by an inscription. Spanish. 16th century. 4 in. by 2 in. 10*s.* 293.-'66.

979. CROSS, gold filigree, standing on circular base of the same material; within is a crucifix of ivory. Spanish. 17th century. 4⅝ in. by 2⅞ in. 7*l.* 298.-'66.

980. CROSS, gold, a pectoral cross, set with diamonds upon white champlevé enamel, containing relics beneath a crystal plate. Spanish. Late 16th century. 3 in. by 2 in. 22*l.* 299.-'66.

981. CROSS or crucifix, gold, ornamented with coloured enamels, a pectoral cross. Spanish. Middle of 16th century. Length, 3⅜ in.; width, 2⅜ in. 18*l.* 309.-'67.

982. CROSS, rock crystal, the ends mounted in gold enamel, on ebony pedestal, in which are set a garnet and a turquoise. 17th century. Height, including pedestal, 6⅞ in.; width, 2¾ in. Bought, 15*l.* 469.-'69.

983. CROSS, pendent cross, of silver filigree, rayed; engraved "D.E., Burgos." Spanish 18th century. Length, 4 in.; width, 2¼ in. Bought, 8*s.* 114.-'70.

984. CROSS, pectoral, enamelled gold, the extremities bearing fleurs-de-lys, set with amethysts, from the Treasury of the Virgen del Pilar, Saragossa. Spanish. 18th century. Length, 2⅝ in.; width, 1$\frac{11}{16}$ in. Bought, 9*l.* 9*s.* 344.-'70.

985. CRUCIFIX or pendent cross, the front enamelled on metal, showing the crucified Saviour, with the emblems of the Evangelists; the back set with twelve topazes. Italian. 16th century. Length, 2¾ in.; width, 2⅛ in. Bought, 13*l.* 13*s.* 213.-'64.

986. CRUCIFIX, gold, the figure in white enamel, and at the back a heart surrounded by thorns in coloured enamels. French. Early 16th century. Height, 3¼ in.; width, 2⅛ in. Bought, 5*l.* 16*s.* 260.-'69.

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987. EARRING, enamelled gold, of reversed heart-shaped hoop, set with a jacynth and six pearls attached by small rings. 16th century. 1¼ in. by 3¼ in. Bought, 11*l.* 2823.-'56.

988. EARRINGS, a pair, silver, set with imitation gems. Spanish. 18th century. Length, 1⅝ in. 1*l.* 3*s.* 2*d.* 203, 203*a*.-'64.

989. EARRINGS, a pair, silver, encrusted with imitation diamonds, three oval drops hanging from a spray and disc. Spanish. 18th century. Length, 2¾ in. 8*s.* 5*d.* 214.-'64.

990. EARRINGS, a pair, with three oval drops, silver-gilt, set with emerald pastes. Spanish. 18th century. Length, 3½ in. 16*s.* 10*d.* 231, 231*a*.-'64.

991. EARRINGS, a pair, chased gold set with diamonds, pattern of three drops hanging from a spray. Spanish. First half of 18th century. Length, 1⅝ in. 8*l.* 8*s.* 5*d.* 237, 237*a*.-'64.

992. EARRINGS, a pair, gold, set with emeralds, traditional pattern. Spanish. Second half of 18th century. Length, 3¼ in. 3*l.* 3*s.* 2*d.* 332, 332*a*.-'64.

993. EARRINGS, a pair, gold, set with emeralds, traditional pattern. Spanish. Second half of 18th century. Length, 1⅝ in. 1*l.* 17*s.* 10*d.* 333, 333*a*.-'64.

994. EARRINGS, a pair, silver, openwork, set with crystals or glass pastes. Spanish. 18th century. Length, 2½ in. 1*l.* 4*s.* 334, 334*a*.-'64.

995. EARRINGS, a pair, masked female faces in porcelain (Buen Retiro?), mounted in gold, and set with precious stones. Spanish. 18th century. Length, 1 in. 1*l.* 5*s.* 2*d.* 337, 337*a*.-'64.

996. EARRING, four jet beads. Spanish. 18th century. Length, 1⅛ in. Given by the Rev. R. Brooke. 841.-'64.

997. EARRING, four green paste beads. Spanish. 18th century. Length, 1 in. Given by the Rev. R. Brooke. 842.-'64.

998. EARRINGS, a pair, gold openwork branches, set with white crystals; the mounting chased on the back; from Arica, South America. Spanish. 17th century. Length, 1⅝ in.; width, 1⅛ in. Bought, 21*l.* 417, 417*a*.-'69.

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999. EARRINGS, a pair, silver openwork, in four pieces, set with rose diamonds; from the Treasury of the Virgen del Pilar, Saragossa. Spanish. 18th century. Length, $3\frac{15}{16}$ in. Bought, 19*l.* 19*s.* 323.-'70.

1000. EARRING, one of a pair, gold open scroll work, in two pieces, connected by chains, with small pendent drops, set with crystals. Spanish (Valencia). 1865-70. $4\frac{3}{8}$ in. by $1\frac{1}{2}$ in. Bought, 5*l.* 16*s.* the pair. 696.-'70.

1001. EARRINGS, a pair, gold, formed of clusters of united circles and lozenges with filigree bosses; found in Murcia. Hispano-Arab. 13th century (?). Length, $1\frac{3}{4}$ in., width, $1\frac{5}{8}$ in. 8*l.* 1447, 1447*a*.-'70.

1002. EARRING, one of a pair, silver-gilt openwork, in three pieces, set with green glass. Spanish (Valencia). 1865-70. $\frac{15}{16}$ in. by $\frac{11}{16}$ in. Bought, 12*s.* the pair. 689.-'70.

1003. EARRINGS, a pair, silver, in two parts, parcel-gilt and set with cut crystal over pink foil, and small diamond sparks. Spanish. 18th century. Length, $2\frac{1}{4}$ in., width, $\frac{7}{16}$ in. Bought, 2*l.* 411.-'73.

1004. EARRINGS, a pair, silver openwork. A rosette above a vase of flowers, from which depend three pear-shaped drops closely set with cut-crystals, of which one is missing. Spanish. 18th century. Length, $3\frac{1}{4}$ in.; width, 2 in. Bought, 3*l.* 10*s.* 413.-'73.

1005. EARRINGS, a pair, gilt metal in three parts; the pattern a combination of ribbon, cord, and filigree work. Spanish. 18th century. Length, 3 in.; width, $1\frac{1}{2}$ in. Bought, 17*s.* the pair. 414.-'73.

1006. EARRINGS, a pair, gilt metal openwork, in three parts, set with cut glass. Spanish. 18th or 19th century. Length, $3\frac{3}{8}$ in.; width, $1\frac{5}{8}$ in. Bought, 16*s.* 415.-'73.

1007. EARRINGS, a pair, gilt metal openwork, in five parts, set with ruby and emerald pastes. Spanish. 18th or 19th century. Length, $3\frac{1}{4}$ in.; width, $2\frac{1}{8}$ in. Bought, 1*l.* 3*s.* 416.-'73.

1008. EARRINGS, a pair, gilt metal openwork, in five parts, set with plain pastes. Spanish. 18th or 19th century. Length, $2\frac{15}{16}$ in.; width, $1\frac{1}{2}$ in. Bought, 16*s.* 417.-'73.

1009. EARRINGS, a pair, gilt metal openwork, in five pieces, set with plain and emerald pastes. Spanish. 18th or 19th century. Length, $2\frac{7}{8}$ in.; width, $1\frac{1}{2}$ in. Bought, 16*s.* 418.-'73.

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1010. EARRINGS, a pair, white metal, parcel-gilt, in three parts, with raised and pierced ornament, set with yellow stones over pink foil; Moorish design. Spanish. 18th century. Length, $4\frac{3}{8}$ in.; width, $\frac{15}{16}$ in. Bought, 2*l.* the pair. 419.-'73.

1011. EARRING, one of a pair, gold filigree, in three pieces, set with seed pearls. Spanish (Salamanca). 1873. Length, $3\frac{7}{8}$ in. Bought, 4*l.* 4*s.* the pair. 1376*a*.-'73.

1012. EARRINGS, a pair, a cluster of five pearls and five small rubies set in gold openwork. Spanish. 17th century. Length, $1\frac{3}{8}$ in. Bought (Robinson collection). 148.-'79.

1013. ENSEIGNE or medallion for a hat; gold foliated openwork, circular, the centre set with an antique onyx cameo of three strata, representing a lion fighting another animal (lion?); seven small rubies are set in the outer rim. Spanish-Gothic work. Date about 1450-1500. Diameter, 2 in. Bought (Robinson collection). 139-'79.

1014. EWERS (four) miniature, silver, filigree openwork, the body of enamelled copper. From the Treasury of the Virgen del Pilar, Saragossa. Spanish. 17th or 18th century. Height, $3\frac{1}{2}$ in. 2*l.* 6*s.* each. 330 to 330*c*.-'70.

1015. GIRDLE plates (four), gold, rectangular, with impressed pattern and applied filigree and bossed ornament; united by hinges. Found, with other objects, in an earthen pot in Murcia. Hispano-Arab. Latter half of the 11th century. Length, $8\frac{1}{4}$ in.; width, $1\frac{1}{2}$ in. 8*l.* 1454.-'70.

1016. INCENSE boat or navicula. Rock-crystal, mounted in silver-gilt; around the rim of the vessel is a band of guilloche pattern, set with two amethysts and two garnets; on the lid a band inscribed "Oratio mea dirigatur sicut incensum;" with a small spoon, on the stem of which is an aged Hermes figure. Spanish (?). About 1540-50. Length of Navette, 7 in.; height, 5 in.; spoon, length, 3 in. 85*l.* 1129, 1129*a*.-'64.

1017. JEWEL for religious use; gold, with chased and openwork pattern of scroll foliage surrounding two groups in full relief under crystal; on one side the Annunciation, on the other the infant Saviour, St. Joseph, and the Virgin Mary. Portuguese. Early 18th century. Length, $3\frac{7}{8}$ in.; width, $2\frac{1}{8}$ in. 8*l.* 6-'66.

1018. JEWEL, a neck ornament composed of a jacinth head of the Virgin in high relief set in gold, to which are attached three pearl pendants. On the back of the setting is

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engraved a figure of the Virgin of the Immaculate Conception. Italian in Spanish setting. Date, about 1550. Length, 2¼ in.; width, 1⅛in. 10*l.* 10*s.* 5*d.* 294.-'66.

1019. JEWEL or Badge of the Order of Santiago; a cross of rubies suspended from a heart, ornamented with emeralds and diamonds. Spanish or Portuguese. 18th century. Length, 1⅝in. 3*l.* 22.-'66.

1020. JEWEL or Star of the Order of Charles III. of Spain, silver, ornamented with blue and white enamel edged with gold. Spanish. End of 18th century. 2½ in. by 2¾ in. 1*l.* 14*s.* 8*d.* 239.-'64.

1021. LOCKET, elliptic, rock-crystal set in gold, inclosing a cross surrounded by a glory. Spanish. 17th century. Length, 1 in. 12*s.* 7*d.* 207.-'64.

1022. LOCKET, elliptic, rock-crystal containing the cross of Santiago in gold and red enamel. Spanish. 16th or 17th century. Length 1¼ in. 16*s.* 9*d.* 226.-'64.

1023. LOCKET, silver and enamelled gold, set with paste diamonds, in the centre a wheatsheaf in gold thread. French or Spanish. 18th century. Length, 2¼ in. Bought, 3*l.* 12*s.* 342.-'64.

1024. LOCKET, gilt metal openwork, wheel shape, with emerald pastes in raised setting: in the centre a porcelain plaque painted with a cross on an orb, and flowerets. Spanish 18th or 19th century. Diameter, 1½ in. Bought, 3*s.* 426.-'73.

1025. LOCKET, or Reliquary; enamelled gold, circular, with seven small cruciform pendants and ornamental knot, set with diamonds and brilliants. From the Treasury of the Virgen del Pilar, Saragossa. Spanish. 17th century. Length, 2$\frac{6}{16}$ in.; width of knot, 1 in. Bought, 11*l.* 13*s.* 326.-'70.

1026. MEDALLION, elliptic, with suspending ring, representing the Salutation; in translucent champlevé enamel on gold ground; in openwork border of silver leaf pattern, set with diamonds. The back is silver-gilt, chased with scroll ornament and the monogram of the Virgin. Spanish (?). 17th century. Height, 2 in.; width, 1¾ in. 30*l.* 1155.-'64.

1027. MEDALLION, gold, chased with a representation of the Crucifixion, surrounded by a pearled border. Spanish. About 1540-60. Diameter, 1$\frac{7}{16}$ in. gold. Bought (Robinson collection). 147.-'79.

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1028. MINIATURE frame or reliquary, silver-gilt filigree set with coloured glass, containing on one side a coloured engraving of a female saint, and, on the other, devices in tinsel. Spanish (Astorga). 1873. 5 in. by 4⅝ in. Bought, 2*l.* 10*s.* 1378.-'73.

1029. NECKLACE composed of two chains of gold filigree set with seed pearls, and black enamel, connecting three openwork ovals containing flowers in seed pearl with enamel leaves. Spanish. About 1800. Length, 18 in. 5*l.* 15*s.* 9*d.* 205.-'64.

1030. NECKLACE, enamelled gold filigree work, with flowers or rosettes in white enamel and set with emeralds and rubies. Italian (?). 17th century. Length, 13⅜ in. Bought, 9*l.* 9*s.* 2753.-'52.

1031. NECKLACE, a portion, gilt metal beads, twelve in number, some ovate and others cylindrical, with filigree and bossed ornament. Found, with other objects, in an earthen pot, in Murcia. Hispano-Arab. Latter half of the 11th century. Length, 9in. 3*l.* 1449.-'70.

1032. NECKLACE, a portion, seed pearls, interspersed with small silver filigree beads. Found, with other objects, in an earthen pot, in Murcia. Hispano-Arab. Latter half of the 11th century. Length, 13 in. 15*s.* 1550.-'70.

1033. NECKLACE, a portion, variously coloured glass beads, with five others of gilt metal. Found, with other objects, in an earthen pot, in Murcia. Hispano-Arab. Latter half of the 11th century. Length, 7⅜ in. 10*s.* 1451.-'70.

1034. NECK ornament, gold foliated openwork, in two parts, the lower part oval, set with table diamonds; the back is engraved. From the Treasury of the Virgen del Pilar, Saragossa. Spanish. 17th century. Length, 2⅝ in.; width, 1⅝ in. Bought, 23*l.* 407.-'73.

1035. NECK ornament, gold foliated openwork, in two parts, the lower part nearly circular, set with table diamonds; the back is engraved. From the Treasury of the Virgen del Pilar, Saragossa. Spanish. 17th century. Length, 2$\frac{13}{16}$ in.; width, 1$\frac{7}{16}$ in. Bought, 18*l.* 408.-'73.

1036. NECK ornament, gold scroll openwork, pear-shape, set with a small diamond in the centre and diamond sparks elsewhere in the body, as well as in five drops, four of which are triangular. Spanish. 17th century. Length, 2⅝ in.; width, 1$\frac{9}{16}$ in. Bought, 5*l.* 410.-'73.

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1037. NECK ornament, silver openwork, in form of two bows of ribbon with pear-shaped pendant, closely set with cut crystals, two of which are missing. Spanish. 18th century. Length, $2\frac{3}{4}$ in.; width, $1\frac{5}{16}$ in. Bought, 2*l.* 412.-'73.

1038. NECK ornament, gilt metal openwork, in four parts, set with plain pastes. Spanish. 18th or 19th century. Length, $5\frac{1}{2}$ in.; width, $2\frac{1}{4}$ in. Bought, 1*l.* 3*s.* 420.-'73.

1039. NECK ornament, gilt metal openwork, in two parts, set with plain pastes. Spanish. 18th or 19th century. Length, $2\frac{7}{8}$ in.; width, $2\frac{1}{2}$ in. Bought, 16*s.* 421.-'73.

1040. NECK ornament, gilt metal openwork, in three parts, set with plain pastes. Spanish. 18th or 19th century. Length, $3\frac{1}{2}$ in.; width, $2\frac{1}{4}$ in. Bought, 16*s.* 422.-'73.

1041. NECK ornament, gilt metal openwork, in four parts, set with plain pastes. Spanish. 18th or 19th century. Length, $4\frac{1}{4}$ in.; width, 2 in. Bought, 1*l.* 3*s.* 423.-'73.

1042. ORNAMENTS, a pair, gilt metal, formed by eight open circles arranged around a larger one, which has been set with a paste or stone. Found, with other objects, in an earthen pot, in Murcia. Hispano-Arab. Latter half of 11th century. Diameter, $1\frac{1}{4}$ in. 1*l.* 1452, 1452*a.*-'70.

1043. ORNAMENT, silver-gilt, in form of a six-pointed star, with filigree and bead ornament. Found, with other objects, in an earthen pot in Murcia. Hispano-Arab. Latter half of 11th century. Diameter, $1\frac{1}{4}$ in. 15*s.* 1453.-'70.

1044. PENDANT, "Medalla," gilt metal openwork, the Virgin del Sagrario within a niche. Spanish (Toledo). 18th century. Length, $2\frac{1}{2}$ in.; width, $1\frac{3}{8}$ in. Bought, 2*s.* 7*d.* 1232.-'71.

1045. PENDANT, gold openwork, vesica-shaped, set with emeralds and inclosing a figure of the Virgin of the Immaculate Conception, enamelled. Spanish. 16th century. Length, $3\frac{1}{16}$ in.; width, $2\frac{1}{16}$ in. (Webb collection.) Bought, 40*l.* 396.-'72.

1046. PENDENT cross, rock-crystal, mounted in silver-gilt with small figure of the crucified Saviour. French (?). 17th century. $4\frac{1}{4}$ in. by $2\frac{3}{4}$ in. Bought, 4*l.* 12*s.* 542.-'68.

1047. PENDENT jewel, in form of a ship, the hull of crystal, mounted in enamelled gold, a mast in the centre, with six ropes. 16th century. $2\frac{1}{2}$ in. by $1\frac{1}{2}$ in. Bought, 18*l.* 295.-'54.

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1048. PENDENT jewel, gold, in form of a basket of fruit, enamelled in relief and set with two small diamonds. Spanish (?): 17th century. $1\frac{5}{8}$ in. by $1\frac{1}{8}$ in. 6*l.* 505.-'54.

1049. PENDENT jewel or ornament for the neck, openwork silver-gilt, set with paste emeralds. Spanish. 18th century. Length, $4\frac{1}{8}$ in. 5*s.* 3*d.* 198.-'64.

1050. PENDENT jewel or ornament for the breast, gold and silver, set with imitation gems in form of a branch or spray. Spanish. 18th century. Width, 3 in. 1*l.* 10*s.* 202.-'64.

1051. PENDENT jewel or ornament for the neck, silver, encrusted with paste diamonds, buckle-shaped, with knot and drop. Spanish. 18th century. Length, $2\frac{3}{4}$ in.; width, $1\frac{3}{4}$ in. 8*s.* 5*d.* 215.-'64.

1052. PENDENT jewel or ornament for the neck, silver, encrusted with paste diamonds, buckle-shaped, with pendent knot and drop. Spanish. 18th century. Length, $2\frac{3}{4}$ in.; width, $1\frac{3}{4}$ in. 8*s.* 5*d.* 216.-'64.

1053. PENDENT jewel or neck ornament, silver, set with paste diamonds, with spray and acorn drop; in the centre a pastoral device in body colour on foil. Spanish. 18th century. Length, 3 in.; width, $1\frac{3}{4}$ in. 8*s.* 5*d.* 217.-'64.

1054. PENDENT jewel or neck ornament, silver, set with paste diamonds, with knot and drop; in the centre a musical device in body colour on foil. Spanish. 18th century. Length, $3\frac{1}{4}$ in.; width, $1\frac{3}{4}$ in. 8*s.* 5*d.* 218.-'64.

1055. PENDENT jewel or neck ornament, set with silver paste diamonds and rubies; buckle-shaped, with spray pendant. Spanish. 18th century. Length, $3\frac{1}{4}$ in.; width, $1\frac{3}{4}$ in. 8*s.* 5*d.* 219.-'64.

1056. PENDENT jewel or neck ornament, silver, set with paste diamonds and rubies; buckle-shaped, with spray pendant. Spanish. 18th century. Length, $3\frac{1}{4}$ in.; width, $1\frac{3}{4}$ in. 8*s.* 5*d.* 220.-'64.

1057. PENDENT jewel or neck ornament, silver, set with paste diamonds; oval disc, with drop. Spanish. 18th century. Length, $3\frac{1}{4}$ in.; width, $1\frac{7}{8}$ in. 8*s.* 5*d.* 221.-'64.

1058. PENDENT jewel or neck ornament, silver, set with paste diamonds, square interlaced pattern, with drop. Spanish. 18th century. Length, $2\frac{3}{4}$ in.; width, $1\frac{1}{2}$ in. 8*s.* 5*d.* 222.-'64.

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1059. PENDENT jewel, silver gilt, elliptic, set with garnets and paste diamonds. Spanish. 17th century. Length, $1\frac{3}{4}$ in. 8*s.* 5*d.* 227.-'64.

1060. PENDENT jewel, in the shape of a heart surmounted by a crown, silver-gilt, with paste diamonds. Spanish. 18th century. Length, 2 in. 4*s.* 2*d.* 228.-'64.

1061. PENDENT jewel or ornament for the breast, openwork silver-gilt, set with paste diamonds. Spanish. 18th century. Length, $4\frac{1}{2}$ in.; width, 4 in. 16*s.* 10*d.* 229.-'64.

1062. PENDENT jewel or ornament for the breast, openwork silver-gilt, with paste diamonds. Spanish. 18th century. Length, 3 in. 16*s.* 10*d.* 230.-'64.

1063. PENDENT jewel, silver-gilt, with paste diamonds, oval disc, surrounded by openwork. Spanish. 17th century. Length, $2\frac{1}{2}$ in. 12*s.* 8*d.* 233.-'64.

1064. PENDENT jewel, in gold openwork setting, with diamonds and rubies; in the centre a medallion portrait of the Virgin and St. Anne. Spanish. 18th century. $3\frac{1}{8}$ in. by $1\frac{3}{4}$ in. 12*l.* 12*s.* 7*d.* 335.-'64.

1065. PENDENT jewel, enamelled gold, set with precious stones, in the form of a caldron, with swing handle. Spanish. 17th century. Diameter, $\frac{3}{4}$ in.; 3*l.* 13*s.* 8*d.* 339.-'64.

1066. PENDENT jewel, terminating in a cross, with rubies and diamonds in silver setting. Spanish (?). 17th century. Length, $2\frac{3}{4}$ in. 10*l.* 397.-'64.

1067. PENDENT jewel; in the centre a small enamelled figure of the "Virgen del Pilar," surrounded by eight paste diamonds in silver-gilt openwork setting. Spanish. 18th century. Length, $1\frac{7}{8}$ in. 6*s.* 4*d.* 468.-'64.

1068. PENDENT jewel, red coral, carved with winged terminal figures, masks, &c., and set with enamelled gold medallions representing the Crucifixion and the Resurrection. Spanish. About 1540-50. $2\frac{1}{4}$ in. by $1\frac{1}{2}$ in. 20*l.* 105.-'65.

1069. PENDENT jewel, gold, oblong, the front enamelled in relief with Christ bearing the cross, surrounded by rubies, the back also enamelled. Spanish. 16th century. $1\frac{1}{4}$ in. by $1\frac{1}{16}$ in. Bought (Webb collection), 20*l.* 220.-'74.

1070. PENDENT ornaments, two, gold filigree and black and white enamel. Spanish. 17th century. $2\frac{3}{4}$ in. by $1\frac{1}{4}$ in. 3*l.* 4*s.* 1557, 1558.-'56.

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1071. PENDENT ornament for the breast or stomacher, gold; openwork foliated pattern set with diamonds, in the Indian style. North Portuguese. 17th or early 18th century. Length, 3 in.; width, $2\frac{3}{4}$ in. 5*l.* 17*s.* 13.-'66.

1072. PENDENT ornament, gold, with small enamel of the Adoration of the Magi within a heart-shaped recess, and chain with ring for suspension, set with rose diamonds. From the Treasury of the Virgen del Pilar, Saragossa. Spanish. 17th or 18th century. Width, $1\frac{1}{2}$ in.; length, including chain, $2\frac{1}{16}$ in. Bought, 24*l.* 7*s.* $2\frac{1}{2}d.$ 321.-'70.

1073. PENDENT ornament, gold, circular, openwork pattern with slide, set with table diamonds, the back engraved. From the Treasury of the Virgen del Pilar, Saragossa. Spanish. 18th century. Length, $2\frac{1}{2}$ in.; width, $1\frac{3}{4}$ in. Bought, 21*l.* 324.-'70.

1074. RELIQUARY, or pendant, rock-crystal, oval, set in richly-enamelled gold, and containing painted miniatures on gold of our Lord and the Virgin. From the Treasury of the Virgen del Pilar, Saragossa. 16th or 17th century. Length, $2\frac{1}{8}$ in.; width, $1\frac{11}{16}$ in. Bought, 27*l.* 6*s.* 333.-'70.

1075. PENDENT ornament, enamelled gold, in form of a chained dog, supported on a scroll from which small pearls depend, and suspended by two chains of alternate enamelled and plain links, united to a fastening crowned by a bird; the whole enriched with rubies, diamonds, and an emerald. From the Treasury of the Virgen del Pilar, Saragossa. Spanish (?). 16th or 17th century. Length, $3\frac{7}{8}$ in.; width, $1\frac{1}{2}$ in. Bought, 34*l.* 13*s.* 334.-'70.

1076. PENDENT ornament, enamelled gold, in form of a pelican and her young, enriched with a carbuncle and pearls, and suspended by three chains of plain links. From the Treasury of the Virgen del Pilar, Saragossa. 16th or 17th century. Length, $3\frac{3}{4}$ in.; width, 1 in.; Bought, 71*l.* 8*s.* 335.-'70.

1077. PENDENT ornament, enamelled gold, in form of a dog supported on a scroll, from which small pearls depend, and suspended by two chains, the whole enriched with rubies, diamonds, and an emerald. From the Treasury of the Virgen del Pilar, Saragossa. Spanish (?). 16th or 17th century. Length, $3\frac{7}{8}$ in.; width, $1\frac{3}{4}$ in. Bought, 42*l.* 336.-'70.

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1078. PENDENT ornament, enamelled gold, in form of a parrot, set with a hyacinth, suspended by chains of plain links united to a fastening with pearl pendant. From the Treasury of the Virgen del Pilar, Saragossa. Spanish (?). 17th century. Length, $3\frac{3}{4}$ in.; width, $\frac{3}{4}$ in. Bought, 29*l.* 8*s.* 337.-'70.

1079. PENDENT ornament, enamelled gold, representing the Virgin kneeling in adoration beneath a canopy, surrounded by scroll work, set with crystals, with pearl drops. From the Treasury of the Virgen del Pilar, Saragossa. Spanish. 17th century. Length, $2\frac{3}{4}$ in.; width, 2 in. Bought, 11*l.* 11*s.* 340.-'70.

1080. PENDENT ornament, enamelled gold, representing the Virgin of the Pillar, attended by angels, beneath a canopy, set with crystals, with pearl drops. From the Treasury of the Virgen del Pilar, Saragossa. Spanish. 17th century. Length, $3\frac{1}{4}$ in.; width, $1\frac{7}{8}$ in. Bought, 15*l.* 15*s.* 341.-'70.

1081. PENDENT ornament, enamelled gold, representing the Virgin of the Pillar, attended by saints, beneath a canopy, set with crystals, with crystal drops. From the Treasury of the Virgen del Pilar, Saragossa. Spanish. 17th century. Length, $3\frac{1}{2}$ in.; width, $1\frac{7}{8}$ in. Bought, 6*l.* 6*s.* 342.-'70.

1082. PENDENT ornament, enamelled gold, heart-shaped, inclosing a cross and crown, set with crystals. From the Treasury of the Virgen del Pilar, Saragossa. Spanish. 17th century. Length, $3\frac{1}{16}$ in.; width, $2\frac{1}{8}$ in. Bought, 9*l.* 19*s.* 6*d.* 345.-'70.

1083. PENDENT ornament, rock-crystal, heart-shaped, mounted in enamelled gold, and inclosing the sacred monogram within a rayed oval. From the Treasury of the Virgen del Pilar, Saragossa. Spanish. 17th century. Length, $2\frac{7}{8}$ in.; width, $2\frac{1}{4}$ in. Bought, 9*l.* 9*s.* 346.-'70.

1084. PENDENT ornament, enamelled gold, in form of a hand holding a bunch of grapes formed of seed pearls. From the Treasury of the Virgen del Pilar, Saragossa. Spanish. 17th or 18th century. Length, 2 in. Bought, 4*l.* 4*s.* 348.-'70.

1085. PIN, a masked female face in porcelain (Buen-Retiro ?), in openwork setting, with precious stones. Spanish. 18th century. Length, $2\frac{1}{4}$ in. 3*l.* 15*s.* 9*d.* 338.-'64.

1086. PIN, enamelled gold, a breast pin, in the shape of an expanded flower, with a table diamond in the centre. Spanish. 18th century. Length, $2\frac{3}{8}$ in. 12*s.* 7*d.* 340.-'64.

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1087. PLATEAU, octagonal, plaques of rock-crystal set in a frame of gilt metal, ornamented in *repoussé* work with strapwork and foliage. Spanish. First half of 17th century. Diameter, 18 in. 20*l*. 318.-'64.

1088. POMANDER, enamelled gold, pyriform, pierced cartouches, scrolls, and flowers, three projecting bracket-shaped ornaments on the upper half to hold a musk-ball or Bezoar stone, set with loose stones. About 1550. $3\frac{1}{8}$ in. by $1\frac{5}{8}$ in. Bought, 30*l*. 298.-'54.

1089. RELIQUARY, enamelled gold, circular medallion, the sides perforated and enriched with foliated scroll-work, filled in with cloisonné enamel. 14th or 15th century. Diameter, 2 in. Bought, 15*l*. 235.-'53.

1090. RELIQUARY, white metal filigree openwork, diamond shape, a gilt plaque in the centre on both sides, with embossed representations of the Virgin of the Pillar, and of St. Pasquale. Spanish. 19th century. Length, $2\frac{3}{4}$ in.; width, $2\frac{1}{4}$ in. Bought, 5*s*. 425.-'73.

1091. RELIQUARY, or pendant, rock-crystal, oval, set in enamelled gold with pearl drops, containing medallion miniatures of the Virgin and St. James. From the Treasury of the Virgen del Pilar, Saragossa. 17th century. Length, $3\frac{3}{8}$ in.; width, 2 in. Bought, 33*l*. 12*s*. 338.-'70.

1092. RELIQUARY, or pendant, rock-crystal, oval, set in enamelled gold, containing painted medallions. From the Treasury of the Virgen del Pilar, Saragossa. 17th century. Length, $2\frac{3}{4}$ in.; width, $1\frac{7}{8}$ in. Bought, 24*l*. 3*s*. 347.-'70.

1093. RELIQUARY, or pendant, rock-crystal, oval, set in gold scroll-work, enriched with enamel and pearls, and containing two chased and enamelled representations of the Crucifixion, and the Virgin and Child. From the Treasury of the Virgen del Pilar, Saragossa, to which it was presented by Louis XIII. of France. 17th century. Length, $3\frac{1}{4}$ in.; width, $2\frac{3}{16}$ in. Bought, 84*l*. 332.-'70.

1094. RELIQUARY, silver-gilt, circular, with open-pointed rim; on each side is a high projecting boss covered with filigree ornament and knobs, and on one side is an applied figure of the crucified Saviour. Spanish (Astorga). 1873. Diameter, $5\frac{1}{8}$ in. Bought, 3*l*. 1377.-'73.

1095. RELIQUARY, oval, gold, with raised filigree ornament enriched with enamel and precious stones, with three pearl

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drops and three chains, with ring for suspension. In the sides are small miniatures of the Flight into Egypt and Christ among the Doctors, under crystal. From the Treasury of the Virgen del Pilar, Saragossa. Italian. 16th century. Entire length, 4½ in.; width, 1⅞ in. Bought, 22*l.*
409.-'73.

1096. RING, gold, set with a table emerald surrounded by eight smaller ones. Spanish. 18th century. Diameter, ⅞ in. 1*l.* 1*s.* 195.-'64.

1097. RING, gold, hoop, with three pale emeralds. Spanish. 17th century. Diameter, ⅞ in. 8*s.* 197.-'64.

1098. RING, gold, set with an oblong emerald and six diamonds in leaf pattern. Spanish. 18th century. Diameter, ⅞ in. 1*l.* 13*s.* 8*d.* 199.-'64.

1099. RING, gold, set with nine pale emeralds, one in the centre. Spanish. 18th century. Diameter, 1 in. 16*s.* 10*d.* 200.-'64.

1100. RING, gold, set with nine pale emeralds, one in the centre. Spanish. 18th century. Diameter, 1 in. 16*s.* 10*d.* 201.-'64.

1101. RING, gold, with oval bezel in openwork set with paste diamonds. Spanish. 18th century. Diameter, ⅞ in. 10*s.* 6*d.* 204.-'64.

1102. RING, gold, with circular bezel set with nine emeralds Spanish. 18th century. Diameter, 1 in. 2*l.* 11*s.* 7*d.* 206.-'64.

1103. RING, gold, with a flower-shaped ornament of diamonds and rubies. Spanish. 18th century. Diameter, ⅞ in. 1*l.* 5*s.* 3*d.* 234.-'64.

1104. RING, gold, with openwork bezel, containing a minute figure of the Virgin, surrounded by diamonds. Spanish. 18th century. Diameter, ⅞ in. 14*s.* 2*d.* 235.-'64.

1105. RING, gold, with circular bezel set with nine amethysts. Spanish. 18th century. Diameter, ⅞ in. 16*s.* 10*d.* 241.-'64.

1106. RING, gold, the lozenge-shaped bezel set with white and crimson pastes; ancient Moresco work. Found in the Vega near Baza, Granada. Diameter of bezel, ⅞ in. 1*l.* 5*s.* 3*d.* 331.-'64.

1107. RING, gold, with oval openwork bezel set with small emeralds. Spanish. 18th century. Diameter of bezel, 1⅛ in. 1*l.* 1*s.* 336.-'64.

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1108. RING, gold, in five pieces moving on a pivot, set with garnet, seed pearls, and blue stones. Spanish. 18th century. Diameter, $\frac{5}{8}$ in. Bought, 1*l*. 113.-'70.

1109. RING, "lanzadera," gold openwork, vesica-shaped, set with crystals with emerald pastes. Spanish (Seville). 18th century. Length of bezel, $1\frac{1}{2}$ in. Bought, 2*l*. 1*s*. 8*d*. 1214.-'71.

1110. RING, "sortija," gold, the bezel nearly cruciform, set with crystals. Spanish (Andujar). 18th century. Length of bezel, 1 in. Bought, 1*l*. 0*s*. 10*d*. 1215.-'71.

1111. RING, "sortija," gold, with projecting circular bezel, set with white glass over foil. Spanish (Andujar). 18th century. Diameter of bezel, $\frac{11}{16}$ in. Bought, 16*s* 8*d*. 1216.-'71.

1112. RING, "sortija," gold, with circular raised bezel, set with amethystine pastes. Spanish (Andujar). 18th century. Diameter of bezel, $\frac{9}{16}$ in. Bought, 12*s*. 6*d*. 1217.-'71.

1113. ROSARY, the beads of white Venetian glass with coloured spots, the divisions separated by emblems of the Passion in silver chiselled and gilt; attached are two Greek crosses and an acorn shaped pendant in silver-gilt filigree. Spanish. Second half of 16th century. Length, 3 ft. $8\frac{1}{2}$ in. 25*l*. 174.-'66.

1114. ROSARY and cross, silver filigree, the smaller beads in red coral. Spanish. 17th century. Length, $16\frac{1}{2}$ in. 8*l*. 101.-'65.

1115. SCENT-BOTTLE with stopper, formed of a small fir cone or nut, set in enamelled gold, and suspended by chains of plain links. From the Treasury of the Virgen del Pilar, Saragossa. Spanish. 18th century. Length, $3\frac{1}{4}$ in. Bought, 5*l*. 5*s*. 339.-'70.

1116. STATUETTE, enamelled gold; representing the Virgin of the Pillar. From the Treasury of the Virgen del Pilar, Saragossa. Spanish. 17th or 18th century. Height, $2\frac{1}{2}$ in. Bought, 8*l*. 8*s*. 343.-'70.

1117. STRING of jewels, seventeen precious stones and seven pearls, portion of the pendants of the Gothic votive crowns found at Guarrazar, near Toledo; one crown bore the name of the Gothic King Rescesvinthus, who died A.D. 671. Length of string, 11 in. Bought (Robinson's collection). 149.-'79.

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1118. STUDS or buttons, six, crystal, hemispherical, mounted in silver-gilt, the backs ornamented in gold leaf and painting, with subjects from the life of Christ. Spanish. 17th century. Diameter, $1\frac{1}{16}$ to $\frac{3}{4}$ in. Bought, 7*l.* 901 to 901*e*.-'75.

1119. TOY "cascabelera," silver, in form of the Andujar vases, with four handles, bells attached, and chains for suspension. Spanish (Andujar). 18th century. Total length, 4 in. Bought, 1*l.* 0*s.* 10*d.* 1220.—'71.

Portuguese.

1120. BRACELET, silver-gilt, enamelled and jewelled. Spanish or Portuguese. 17th century. 7 in. by $\frac{3}{4}$ in. Bought, 4*l.* 4*s.* 917.-'52.

1121. EARRINGS, a pair, chrysolites set in silver in circular crescent and star pattern, the ear-hoops of gold. Portuguese. 18th century. $2\frac{1}{4}$ in. by $1\frac{1}{4}$ in. 1*l.* 1*s.* 18.-'66.

1122. EARRINGS, a pair, gold, circular openwork, set with minute diamonds. Portuguese. 18th century. $2\frac{1}{2}$ in. by 1 in. 2*l.* 19.-'66.

1123. EARRINGS, a pair, gold, open scroll-work, set with minute diamonds and pendent pearls. Portuguese. 17th century. Length, $1\frac{5}{8}$ in. 12*s.* 11*d.* 20.-'66.

1124. EARRINGS, a pair, gold, in two parts, the drops expanding downwards, ornamented with filigree. Portuguese. Length, $2\frac{7}{8}$ in. Bought (Annual International Exhibition, 1872), 1*l.* 10*s.* 1077.-'73.

1125. EARRINGS, a pair, gold filigree, crescent shape, in two parts. Portuguese. Length, 1 in. Bought (Annual International Exhibition, 1872), 1*l.* 5*s.* 1078.-'73.

1126. EARRINGS, a pair, gold filigree, in two parts. Portuguese. Length, $1\frac{7}{8}$ in. Bought (Annual International Exhibition, 1872), 1*l.* 1079.-'73.

1127. PENDENT ornament for the breast or stomacher, gold, openworked foliated pattern set with diamonds, in the Indian style. North Portuguese. 17th or early 18th century. Length, $2\frac{1}{4}$ in.; width, 2 in. 1*l.* 10*s.* 5*d.* 14.-'66.

1128. PENDENT ornament for the breast or stomacher, gold, openwork foliated pattern set with diamonds, in the

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Indian style. North Portuguese. 17th or early 18th century. Length, 2 in.; width, 1¾ in. 1*l.* 1*s.* 6*d.* 15.-'66.

1129. PENDENT ornament, gold, openwork set with small diamonds. Portuguese. 18th century. 2 in. by 1¼ in. 1*l.* 2*s.* 3*d.* 21.-'66.

1130. RELIQUARY, rock-crystal, elliptic, mounted in scroll ornaments of silver, with suspending ring. Portuguese. 16th century. Height, 4⅜ in.; width, 3 in. 1*l.* 11*s.* 16.-'66.

1131. RELIQUARY, rock-crystal, elliptic, mounted in gold with three pearls and suspending ring, a wax medallion inside. Portuguese. Dated 1714. Height, 2¼ in.; width, 1¾ in. 1*l.* 11*s.* 17.-'66.

1132. PENDANT, gold, representing the Virgin of the Immaculate Conception, crowned. Portuguese. 2 1/16 in. by 1 in. Bought (Annual International Exhibition, 1872), 1*l.* 9*s.* 1081.-'73.

1133. PENDENT ornament for the breast or stomacher, gold, openwork foliated pattern set with diamonds, in the Indian style. North Portuguese. 17th or early 18th century. Length, 3 in.; width, 2¾ in. Bought, 5*l.* 17*s.* 13.-'66.

1134. STUD, gold filigree. Portuguese. Diameter, ¾ in. Bought (Annual International Exhibition, 1872), 10*s.* 1082.-'73.

EARTHENWARE.

1135. BENITIER, or holy-water vessel, "Pila de agua bendita," glazed earthenware, with raised flowers and scrolls of foliage, with polychrome decoration; in front the monogram A and M. crowned, at the back a figure of the Virgin. Spanish (Talavera). 18th century. Height, 14¼ in.; width, 8½ in. Bought, 2*l.* 1282.-'71.

1136. BOTTLE, "búcaro," red earthenware, with handle, the neck long, the body indented and stamped. Spanish (Talavera). Early 17th century. Height, 10 in.; width, of mouth, 2½ in. Bought, 8*s.* 4*d.* 290.-'72.

1137. BOTTLE, "búcaro," red earthenware, with handle and long neck, the body tapering downwards and slightly ornamented. Spanish (Talavera). Early 17th century. Height, 10¼ in.; width of mouth, 3 in. Bought, 4*s.* 2*d.* 291.-'72.

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1138. BOTTLE. glazed earthenware of Alcora, with bulbous body and narrow neck, painted with flowers and insects. Spanish. 18th century. Height, 9 in.; diameter, 5¼ in. Given by Señora Riaño. 345.-'76.

1139. BOWL and cover, enamelled earthenware, Hispano-Moresco ware, painted with a scroll diaper in alternate compartments of gold lustre and blue; the cover surmounted by a cupola shaped ornament in gold lustre. Spanish. 15th or 16th century. Height, 21¾ in.; diameter, 18 in. Bought, 80*l.* 7659.-'62.

1140. BOWL, enamelled and lustred earthenware; funnel-shaped, with representation of a ship in full sail, the sail bearing the Royal shield of Portugal. Hispano-Moresco. 15th century. Height, 9 in.; diameter, 20 in. Bought, 54*l.* 486.-'64.

1141. BOWL, enamelled earthenware, Hispano-Moresco ware, lustred; ornamented externally with gadroons, internally with alternate zones of diaper and flowers all in lustre, at the bottom is a shield of arms in lustre and blue. Spanish. About 1490. Height, 7¾ in.; diameter, 11¼ in. Bought, 15*l.* 550.-'64.

1142. BOWL, enamelled and lustred earthenware, the surface covered with foliage, and in the centre a bird in lustre colour; on the back rudely-drawn scrolls. Spanish (Moorish style). 15th century. Height, 3¼ in.; diameter, 14⅜ in. Given by Mr. Richard Pickman, Seville. 228.-'66.

1143. BOWL, enamelled and lustred earthenware, with feather-like ornament in centre. Spanish (Valencian or Andalusian). 17th century. Diameter, 15 in. Bought, 1*l.* 326.-'66.

1144. BOWL, enamelled and lustred earthenware, with feather-like ornament in centre. Spanish (Valencian or Andalusian). 17th century. Diameter, 15 in. Bought, 1*l.* 327.-'66.

1145. BOWL, enamelled and lustred earthenware, with bird in centre. Spanish (Valencian or Andalusian). 17th century. Diameter, 15 in. Bought, 1*l.* 328.-'66.

1146. BOWL, enamelled and lustred earthenware, with bird in centre. Spanish (Valencian or Andalusian). 17th century. Diameter, 15 in. Bought, 1*l.* 329.-'66.

1147. BOWL, glazed earthenware, decorated within and without with a bull fight, storks, and trees, in green, orange,

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and manganese. Spanish (Talavera). 18th century. Height, 7½ in.; diameter, 18 in. Bought, 4*l*. 1279.-'71.

1148. Bowl or cup, "búcaro," earthenware, with two small handles, roughly painted. Spanish. Early 17th century. Height, 3⅜ in.; width of mouth, 6 in. Bought, 3*s*. 311.-'72.

1149. Bowl or cup, "búcaro," earthenware, with two handles, roughly painted with flowers. Spanish. Early 17th century. Height, 3¾ in.; width, 7⅜ in. Bought, 3*s*. 312.-'72.

1150. Bowl or cup, "búcaro," earthenware, octagonal, with two handles, painted externally with bands and internally with other decoration. Spanish. Early 17th century. Height, 2⅝ in.; width of mouth, 5⅝ in. Bought, 3*s*. 313.-'72.

1151. Bowl or cup, "búcaro," earthenware, with two handles, roughly painted with flowers. Spanish. Early 17th century. Height, 4 in.; width of mouth, 5½ in. Bought, 3*s*. 314.-'72.

1152. Bowl or cup, "búcaro," earthenware, with two handles, roughly painted with flowers. Spanish. Early 17th century. Height, 3¼ in.; width of mouth, 5½ in. Bought, 3*s*. 315.-'72.

1153. Bowl or cup, "búcaro," earthenware, octagonal, with two handles, roughly painted within and without with flowers. Spanish. Early 17th century. Height, 3½ in.; width of mouth, 6 in. Bought, 3*s*. 316.-'72.

1154. Bowl or cup, "búcaro," earthenware, with two handles, the body fluted and roughly painted with flowers in red. Spanish. Early 17th century. Height, 2⅞ in.; width of mouth, 4½ in. Bought, 3*s*. 317.-'72.

1155. Bowl or cup, "búcaro," red earthenware, with two handles, roughly painted in black and white. Spanish. Early 17th century. Height, 3⅛ in.; width of mouth, 5¾ in. Bought, 3*s*. 318.-'72.

1156. Bowl, glazed earthenware of Talavera, painted in polychrome; inside are represented two prancing horses, whose riders have been dismounted, a shield of arms, and two large trees; outside are trees and stags. Spanish. 18th century. Height, 7½ in.; diameter, 18 in. Bought, 30*l*. 329.-'76.

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1157. BROCAL or brim of a well, glazed white and green earthenware, with inscription in Cufic characters in high relief all round; the inscription, which is repeated, is imperfect, and all that can be deciphered are the words "El otzat el motzat wa-l-salamat," (the abundance, the excellence, the salubrity [of the water]). This ware is considered peculiar to Toledo, and is mentioned as such in the Spanish translation of Lucius Marineus's book, "De las cosas memorables de España" (Alcalá, 1539). Spanish (Toledo). 14th century. Height, 2 ft. 5 in.; diameter, 2 ft. Bought, 3*l.* 3*s.* 1763.-'71.

1158. CHOCOLATE cup and stand, "marcelina," glazed earthenware of Alcora, the stand shell-shape, painted with buildings and flowers. Painted A under the stand. Spanish. 18th century. Cup, height, 3 in., diameter, 2⅞ in.; stand, diameter, 7⅛ in. Given by Señora Riaño. 348, 348*a*.-'76.

1159. CHOCOLATE cup and stand, "marcelina," glazed earthenware of Alcora, the stand leaf-shape and painted with military trophies and the inscription "Soy de la S^{a} Josepha de Roch." Painted O under the stand. Spanish. 18th century. Cup, height, 2¾ in.; diameter, 2¾ in.; stand, diameter, 7 in. Given by Señora Riaño. 349, 349*a*,-'76.

1160. CUP, "búcaro," red earthenware, with two handles, the lip waved, and stamped ornament round the body. Spanish (Talavera). Early 17th century. Height, 3½ in.; width of mouth, 5½ in. Bought, 4*s.* 2*d.* 295.-'72.

1161. CUP, "búcaro," red earthenware, with two handles, and stamped ornament round the body. Spanish (Talavera). Early 17th century. Height, 3 in.; width of mouth, 4¾ in. Bought, 4*s.* 2*d.* 296.-'72.

1162. CUP, "búcaro," red earthenware, with two handles, the mouth wide and waved, and stamped ornament round the body. Spanish (Talavera). Early 17th century. Height, 5¼ in.; width of mouth, 5 in. Bought, 4*s.* 297.-'72.

1163. CUP, "búcaro," red earthenware, with two handles, the mouth wide and waved, and stamped ornament round the body. Spanish (Talavera). Early 17th century. Height, 4 in.; width of mouth, 4½ in. Bought, 4*s.* 298.-'72.

1164. CUP, "búcaro," red earthenware, with two handles, the mouth wide and waved, and stamped ornament round the body. Spanish (Talavera). Early 17th century. Height, 4 in.; width of mouth, 4½ in. Bought, 4*s.* 299.-'72.

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1165. CUP, "búcaro," red earthenware, with two handles, the mouth wide and waved, and stamped ornament round the body. Spanish (Talavera). Early 17th century. Height, 4¼ in.; width of mouth, 4¼ in. Bought, 4*s*. 300.-'72.

1166. CUP, "búcaro," red earthenware, with two handles, the mouth wide and waved, the body indented, and rings round the neck. Spanish (Talavera). Early 17th century. Height, 3½ in.; width of mouth, 4¼ in. Bought, 2*s*. 301.-'72.

1167. CUP, "búcaro," red earthenware, with two handles, and rings round the body. Spanish (Talavera). Early 17th century. Height, 3¾ in.; width of mouth, 3 in. Bought, 2*s*. 302.-'72.

1168. CUP, "búcaro," red earthenware, with two handles tied with silk ribbon, wide mouth, and stamped decoration round the body. Spanish (Talavera). Early 17th century. Height, 3 in.; width of mouth, 3½ in. Bought, 2*s*. 303.-'72.

1169. CUP, "búcaro," red earthenware, with indented and stamped ornament. Spanish (Talavera). Early 17th century. Height, 3¾ in.; diameter, top, 3 in. Bought, 2*s* 304.-'72.

1170. CUP, "búcaro," red earthenware, with indented and stamped ornament. Spanish (Talavera). Early 17th century. Height, 4 in.; diameter, top, 3 in. Bought, 2*s*. 305.-'72.

1171. CUP, "búcaro," red earthenware, with indented and stamped ornament. Spanish (Talavera). Early 17th century. Height, 3¾ in.; diameter of top, 3¼ in. Bought, 2*s*. 306.-'72.

1172. CUP, "búcaro," red earthenware, with indented and stamped ornament. Spanish (Talavera). Early 17th century. Height, 4 in.; diameter, top, 3 in. Bought, 2*s*. 307.-'72.

1173. CUP, "búcaro," red earthenware, with stamped ornament round the body. Spanish (Talavera). Early 17th century. Height, 3¼ in.; width of mouth, 2¾ in. Bought, 2*s*. 308.-'72.

1174. CUP, "búcaro," red earthenware, with stamped ornament round the body. Spanish (Talavera). Early 17th century. Height, 3 in.; width of mouth, 3⅛ in. Bought, 2*s*. 309.-'72.

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1175. CUP, glazed earthenware of Alcora, painted with flowers and insects. Spanish. 18th century. Height, 4⅛ in.; diameter, 3 in. Given by Señora Riaño. 346.-'76.

1176. CUP and saucer, Alcora porcelain, painted and gilt with festoons, flowers, and scrolls, and with small medallion landscapes in grisaille; stamped with A repeated in gilding. Spanish. Late 18th century. Cup, height, 2⅝ in.; diameter, 2⅜ in. Saucer, diameter, 5⅞ in. Given by Señora Riaño. 342, 342*a*.-'76.

1177. CUP and saucer, porcelain of Alcora, painted with landscapes and flies; painted mark "Fab^{a} de Aranda A" on both. Spanish. 18th century. Cup, height, 2⅛ in.; diameter, 2¾ in. Saucer, diameter, 5⅛ in. Given by Señora Riaño. 350, 350*a*.-'76.

1178. DISH, enamelled earthenware, Hispano-Moresco ware, scroll foliage and bird. Spanish. 16th century. Diameter, 8 in. Bought (Bandinel collection). 1001.-'53.

1179. DISH, enamelled earthenware, maiolica, in the centre a rabbit, painted in manganese and green; reverse, outline of winged Cupid, holding a branch. Italian. 17th century. Diameter, 18½ in. Bought, 4*l*. 8*s*. 4901.-'58.

1180. DISH, glazed earthenware, the ground pale buff colour and mottled, coarsely painted with foliage and buildings in blue and orange. Spanish (Triana, Seville). Beginning of 18th century. Diameter, 14⅛ in. Bought, 10*s*. 1070.-'71.

1181. DISH, glazed earthenware, the ground pale buff colour and mottled, coarsely painted with foliage and a griffin in blue and orange. Spanish (Triana, Seville). Beginning of 18th century. Diameter, 13¾ in. Bought, 10*s*. 1071.-'71.

1182. DISH, glazed earthenware, the ground pale buff colour and mottled, coarsely painted with foliage and a female bust in blue and orange. Spanish (Triana, Seville). Beginning of 18th century. Diameter, 13½ in. Bought, 10*s*. 1072.-'71.

1183. DISH, enamelled earthenware, maiolica, lustred, in the centre a griffin, and round the rim an inscription to the Saviour and the Virgin. Spanish (Hispano-Moresco). 17th century. Diameter, 16½ in. Bought, 4*l*. 1283.-'71.

1184. DISH, glazed earthenware of Puente del Arzobispo, round, painted in polychrome with pantomime figures, birds and flowers. Spanish. 18th century. Diameter, 16¾ in. Given by Señora Riaño. 343.-'76.

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1185. DISH, glazed earthenware of Talavera, with wide rim, fluted and re-curved; painted in blue in imitation of Chinese. Spanish. 18th century. Diameter, 12⅝ in. Bought, 10*l.* 334.-'76.

1186. DRINKING-VESSEL, "búcaro," black glazed porous ware, vase-shaped, with two handles; the body and foot ornamented with raised ribs, bosses, and bands of diaper pattern, partly gilt. Spanish. 16th century. Height, 6⅜ in.; width of mouth, 5¼ in. Bought, 1*l.* 10*s.* 1069.-'71.

1187. DRUG-VASE, enamelled earthenware, cylindric, with bands and compartments of arabesque ornament in blue and lustre on white ground. Hispano-Moresco. 15th century. Height, 16 in.; diameter, 6¾ in. Bought, 1*l.* 5*s.* 8*d.* 487.-'64.

1188. DRUG-VASE, enamelled earthenware, cylindric, with bands of simulated Arabic inscriptions in blue on white ground. Hispano-Moresco. 15th century. Height, 16 in.; diameter, 6¼ in. Bought, 1*l.* 4*s.* 488.-'64.

1189. EWER, with handle and spout; enamelled and lustred earthenware; the sides gadrooned and ornamented in blue and lustre. Hispano-Moresco. 16th century (?). Height. 10 in.; diameter, 5 in. Bought, 16*l.* 8*s.* 485.-'64.

1190. FRAGMENT of an Hispano-Moresco earthenware vessel, green glazed with incised designs. Found at Granada. 14th or 15th century. Length, 4¾ in. Given by Señor Bartolomeo Riano, Granada. 324.-'64.

1191. JAR, unglazed earthenware; a "tinaja" or wine jar, amphora-shaped, and ornamented with incised pattern of vine leaves, and with stamped diaper of Gothic character. Spanish (Moorish Andalusian). 15th century. Height, 3 ft.; diameter, 2 ft. 7 in. Bought, 12*l.* 330.-'66.

1192. JAR, yellow glazed earthenware, of amphora form, with four lion-shaped handles; the upper part of the exterior ornamented with raised flowers glazed green. Spanish (Toledo). Height, 2 ft. 6½ in.; diameter at mouth, 14½ in. Bought, 3*l.* 295.-'70.

1193. JAR, red unglazed ware, of amphora form, with two winged-shaped handles; the exterior ornamented with impressed diaper and foliage pattern. Spanish (Toledo). Height, 23½ in.; width, at handles, 21 in. Bought, 4*l.* 296.-'70.

1194. JUG, glazed earthenware, decorated in blue on white,

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in form of a female monster. Spanish (Talavera). 18th century. Height, 10⅜ in.; width, 8 in. Bought, 1*l.* 1280.-'71.

1195. JAR, glazed earthenware of Talavera, painted in blue with cavaliers and men on foot in a hilly landscape; on the shoulder are the words, "Silva—Coronel." Spanish. 18th century. Height, 15½ in.; diameter, 14¼ in. Bought, 15*l.* 327.-'76.

1196. JAR, glazed earthenware of Triana, painted in blue with a bear, a pelican, an elephant, and other details. Spanish. 18th century. Height, 12 in.; diameter, 9⅛ in. Bought, 8*l.* 328.-'76.

1197. PLAQUE, enamelled earthenware, oval; painted with representation of Pomona seated in a landscape, suckling a child and attended by cupids; the border is raised in form of a frame with scroll ornaments. Spanish (Alcora). 18th century. Height, 20⅛ in.; width, 19½ in. Bought, 19*l.* (Reynolds collection.) 1051.-'71.

1198. PLAQUE, enamelled earthenware, oval; painted with representation of Galatea riding on dolphins, and attended by cupids, nereids, and a triton; the border is raised in form of a frame with scroll ornaments. Spanish (Alcora). 18th century. Height, 20½ in.; width, 19¼ in. Bought, 19*l.* (Reynolds collection.) 1052.-'71.

1199. PLATE, enamelled earthenware, maiolica; with raised medallion centre, and floral pattern in red and blue. Spanish (Hispano-Moresco). End of 15th century. Diameter, 15½ in. Bought, 3*l.* 42.-'70.

1200. PLATE, enamelled earthenware, maiolica, lustred; in the centre a shield of arms, surrounded by concentric bands of a small diaper pattern. Spanish (Hispano-Moresco). 16th century. Diameter, 17 in. Bought, 8*l.* 1457.-'70.

1201. PLATE, enamelled earthenware, maiolica, lustred; with figure of an animal in blue outline filled in with reticulated pattern and flowers. Spanish (Hispano-Moresco). 16th century Diameter, 15¼ in. Bought, 8*l.* 1458.-'70.

1202. PLATE, enamelled earthenware, maiolica, lustred; with figure of a dragon with outspread wings in blue, green, and yellow, and green and yellow border. Spanish (Hispano-Moresco). 16th century. Diameter, 15 in. Bought, 5*l.* 10*s.* 1459.-'70.

1203. PLATE, enamelled earthenware, maiolica, lustred; with figure of a bird in blue and yellow, and coloured flowers.

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Spanish (Hispano-Moresco). 16th century. Diameter 9¼ in. Bought, 1*l.* 4*s.* 10*d.* 1461.-'70.

1204. PLATES, two, glazed earthenware of Puente del Arzobispo, painted in polychrome with figures, birds, and flowers. Spanish. 18th century. Diameter, 8½ in. Bought, 2*l.* the two. 330, 330*a*.-'76.

1205. PLATE, glazed eathenware of Alcora, painted with sprigs, and holding models of fruit in relief. Spanish. 18th century. Diameter, 9¾ in. Bought, 1*l.* 333.-'76.

1206. PLATE, glazed earthenware of Talavera painted in bluish-black with single figures, groups, &c., in imitation of Chinese. Spanish. 18th century. Diameter, 13½ in. Given by Señora Riaño. 352.-'76.

1207. PLATE, glazed earthenware of Talavera, painted with dark blue ornament. Spanish. 18th century. Diameter, 11⅞ in. Given by Señora Riaño. 353.-'76.

1208. PLATE, enamelled earthenware, Hispano-Moresco lustred; in the centre a shield with the date 1611, surrounded by leaves and lattice pattern in ruby lustre on creamy ground; on the back are concentric markings and the letters $\overset{a}{M}$ (Malaga?). Spanish. 17th century. Diameter, 13⅜ in. Bought, 6*l.* 826.-'77.

1209. PLATEAU, enamelled earthenware, Hispano-Moresco ware, in gold lustre, gold shield in centre, raised rays, the ground diapered with lustre colour. Spanish. 15th or 16th century. Diameter, 17½ in. Bought (Bernal collection), 15*l.* 10*s.* 1680.-'55.

1210. PLATEAU, enamelled earthenware, Hispano-Moresco lustred ware; with raised ribs, decorated with blue and gold; in the centre a lion. Spanish. 15th or 16th century. Diameter, 18 in. Bought (Bernal collection), 11*l.* 1711.-'55.

1211. PLATEAU, enamelled earthenware, Hispano-Moresco lustred ware; in the centre a shield bearing a lion rampant, on the reverse an eagle. Spanish. 15th or 16th century. Diameter, 17¾ in. Bought (Bernal collection), 7*l.* 7*s.* 1712.-'55.

1212. PLATEAU, enamelled earthenware, Hispano-Moresco lustred ware; shield of arms and arabesque in front; the reverse covered with a large spread eagle in lustre colour. Spanish. 15th century. Diameter, 18 in. Bought (Bernal collection), 6*l.* 10*s.* 1760.-'55.

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1213. PLATEAU, enamelled earthenware, Hispano-Moresco lustred ware; arabesque ornaments and shield of arms. Spanish. 15th or 16th century. Diameter, 18¾ in. Bought (Bernal collection), 7*l.* 10*s.* 1762.-'55.

1214. PLATEAU, enamelled earthenware, Hispano-Moresco ware; scroll border, with a bull in centre medallion. Spanish. 15th or 16th century. Diameter, 19¾ in. Bought, 6*l.* 1635.-'56.

1215. PLATEAU, enamelled earthenware, maiolica; in the centre a female bust, border of foliage. Italian. About 1490. Diameter, 17½ in. Bought, 2*l.* 2593.-'56.

1216. PLATEAU, enamelled earthenware, Hispano-Moresco ware; with raised centre, the border ornamented with large leaves, raised and arranged obliquely. Spanish. 15th or 16th century. Diameter, 16½ in. Bought, 8*l.* 4232.-'57.

1217. PLATEAU, enamelled earthenware, Hispano-Moresco ware; copper lustre with medallion centre, in the medallion a floriated cross; the rest of the surface filled in with a diaper of floriated ornament of grotesque birds. Spanish. 16th or early 17th century. Diameter, 19¾ in. Bought, 8*l.* 4352.-'57.

1218. PLATEAU, enamelled earthenware, Hispano-Moresco lustred ware; painted with lion rampant in blue; round the edge in compartments is written in blue; " | cum sis | yn mensa | et vino de | paupere | pensa." Spanish. 15th century. Diameter, 15 in. Bought, 1*l.* 2*s.* 6*d.* 4783.-'58.

1219. PLATEAU, enamelled earthenware, Hispano-Moresco lustred ware; in the centre a blue lion rampant. Spanish. 15th century. Diameter, 15 in. Bought, 1*l.* 2*s.* 6*d.* 4784.-'58.

1220. PLATEAU, enamelled earthenware, with lustred arabesque ornaments in compartments, alternating with simulated Arabic inscriptions in lustre and blue; Hispano-Moresco 15th century. Diameter, 17 in. Bought, 20*l.* 489.-'64.

1221. PLATEAU, enamelled earthenware, Hispano-Moresco lustred; in the centre is a raised boss, the border has large leaves in relief, and the general decoration consists of scroll foliage and plain bands; the back also is decorated. Spanish (Majorca or Valencia?). 15th or 16th century. Diameter, 15⅜ in. Bought, 4*l.* 56-'76.

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1222. PLATEAU, enamelled earthenware, Hispano-Moresco, lustred; in the centre is a raised and gadrooned boss, the border has large leaves and trefoils in relief, the leaves edged with blue, and the general decoration consists of scroll foliage and artichokes (?); the back also is decorated. Spanish (Majorca or Valencia ?). 15th or 16th century. Diameter, 15⅜ in. Bought, 4*l*. 57.-'76.

1223. PLATEAU or dish, enamelled earthenware, Hispano-Moresco, with copper lustre, decoration of birds, fruit, and leaves. The back also is decorated. Spanish (Valencia or Manises ?). 17th century. Diameter, 14½ in. Bought, 2*l*. 58.-'76.

1224. SALT cellar, red earthernware, with stamped ornament. Spanish (Talavera). Early 17th century. Height, 3⅛ in.; width of mouth, 2¾ in. Bought, 2*s*. 6*d*. 310.-'72.

1225. SALT cellar, manises ware, triangular, with three bowls, painted with ornament in brown, lustred. The top and sides are pierced. Spanish. 18th century. Length, 7⅜ in. Given by Señora Riaño. 354.-'76.

1226. SALVER or plateau, enamelled earthenware. Hispano-Moresco lustred ware; ground of diapered ornament, with an escutcheon of arms in centre. Spanish. About 1490. Height, 3¾ in.; diameter, 20 in. Bought, 5*l*. 5*s*. 243.-'53.

1227. SALVER, enamelled earthenware, maiolica, white ground, painted with a lion or other animal bearing a flag, in the manner of an "Agnus Dei"; ornaments in green and yellow. Italian. About 1490. Diameter, 20 in. Bought (Bernal collection), 6*l*. 5*s*. 1759.-'55.

1228. SOUP tureen and cover, white glazed earthenware, irregular shaped, the surface ornamented with raised scrolls and groups of painted flowers, the handle formed by a fruit branch. Spanish (Talavera). 18th century. Length, 18½ in.; width, 10⅜ in. Bought, 2*l*. 1281.-'71.

1229. SOUP tureen with cover and stand, glazed earthenware of Talavera, the tureen oval, the stand triangular; painted with garlands and the arms of Portugal. On the cover is a group of fishes and shells in relief. Spanish. 18th century. Tureen, length, 12¾ in. Stand, length, 11¼ in. Given by Señora Riaño. 351, 351*a*.-'76.

1230. STAND for chocolate cup, "marcelina," glazed earthenware of Alcora, in form of a dove with outspread wings lying on its back. Painted. Spanish. 18th century. 7½ in. by 6⅞ in. Given by Señora Riaño. 347.-'76.

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1231. TAZZA, "búcaro," red earthenware, with waved edge. Spanish (Talavera). Early 17th century. Height, 4¼ in.; width, 9¼ in. Bought, 4*s.* 2*d.* 294.-'72.

1232. TILES, twenty-eight. Enamelled earthenware; "azulejos," with blue arabesque pattern. Spanish. Second half of 16th century. From the ancient castle of Segovia. Size of each tile 5⅜ in. square. Bought, 14*s.* 367.-'64.

1233. TILE, enamelled earthenware, an "azulejo," with foliage pattern in blue, green, and yellow on white ground. Spanish (Moorish). 15th century. 5½ in. by 2¾ in. Given by the Rev. Greville J. Chester. 495.-'65.

1234. TILE, enamelled earthenware, an "azulejo," with foliage pattern in blue, green, and yellow on white ground. Spanish (Moorish). 15th century. 5½ in. by 2¾ in. Given by the Rev. Greville J. Chester. 495*a*.-'65.

1235. TILE, enamelled earthenware, an "azulejo," with geometric roundel in dark blue and yellow on white ground. Spanish (Moorish). 15th century. Square, width, 2⅞ in. Given by the Rev. Greville J. Chester. 495*c*.-'65.

1236. TILE, enamelled earthenware, an "azulejo," with foliage roundel in blue, green, and yellow on white ground. Spanish (Moorish). 15th century. Square, width, 3½ in. Given by the Rev. Greville J. Chester. 495*b*.-'65,

1237. TILE, enamelled earthenware, an "azulejo," lozenge-shaped, with lozenge pattern in black, yellow, and green on white ground. Spanish (Moorish). 15th century. 5 in. by 3 in. Given by the Rev. Greville J. Chester. 495*d*.-'65.

1238. TILES, "azulejos," for wall decoration, a series of 170. white earthenware, enamelled with coloured floral and geometric patterns, from various buildings in the city of Toledo, Spanish. Early 16th century. Bought, 7*l.* 3*s.* 11*d.* 308.-'66.

1239. TILES, six, glazed earthenware, with various decorations. Portuguese. (Annual International Exhibition, 1871.) Largest, 5½ in. square. Given by G. Maw, Esq. 1581 to 1581*e*.-'71.

1240. TILES, "azulejos," five, glazed earthenware, with metallic lustre, square, impressed with a vase-shaped ornament surrounded by scrolls, and coloured with blue and brown. Spanish. First half of 16th century. 5⅜ in. square. Bought, 10*s.* 982 to 986.-'72.

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1241. TILE, "Azulejo," glazed earthenware, with metallic lustre, square, with geometric pattern in broad white lines, the interspaces filled in with various colours, similar to those in the Alhambra. Spanish. First half of 16th century. 6⅞ in. square. Bought, 2*s.* 7*d.* 987.-'72.

1242. TILES, four, glazed earthenware, square, with flowers in polychrome, from the nunnery of St. Christopher, Valencia, pulled down in 1868. Spanish. 17th century. 4⅝ in. and 4⅜ in. square. Given by Señor José Corzanego y Mandia. 305 to 305*c*.-'74.

1243. TILE, "azulejo," enamelled earthenware, Hispano-Moresco, with a pattern of strapwork and foliage in white, blue, and brown; in the centre is a shield with an Arabic inscription. Spanish. 15th or 16th century. 7¼ in. square. Given by Charles Ingram, Esq. 356.-'76.

1244. TILE, "azulejo," enamelled earthenware, Hispano-Moresco, with a geometrical pattern in blue and white, green, and shades of brown. Spanish. 15th or 16th century. 5⅝ in. square. Given by Charles Ingram, Esq. 357.-'76.

1245. TILE, "azulejo," enamelled earthenware, Hispano-Moresco, with a strapwork pattern in white on green and yellow ground. Spanish. 15th or 16th century. 3 in. square. Given by Charles Ingram, Esq. 358.-'76.

1246. TILE, "azulejo," enamelled earthenware, Hispano-Moresco, with a pattern of white strapwork filled in with blue and brown. Spanish. 15th or 16th century. 3⅛ in. square. Given by Charles Ingram, Esq. 359.-'76.

1247. TILE, "azulejo," enamelled earthenware, Hispano-Moresco with a floral pattern in polychrome. Spanish. 16th or 17th century. 3⅛ in. square. Given by Charles Ingram, Esq. 359.-'76.

1248. TILES border, three; two decorated in polychrome, the other plain blue. Spanish. Early 17th century. Length of each, 5 in. Given by the Rev. Greville J. Chester. 795 to 795*b*.-'77.

1249. TILE, earthenware, incised and painted with a rampant lion on a shield supported by two hands, above which is a prelate's hat, from a church at Seville erected by Ferdinand and Isabella. Spanish. Late 15th or early 16th century. 10 in. by 7¾ in. Given by the Rev. Greville J. Chester. 222.-'80.

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1250. VASE, enamelled earthenware, Hispano-Moresco ware, cylindrical. Spanish. 15th century. Height, 9¾ in.; diameter, 3½ in. Bought (Bandinel collection). 1457.-'53.

1251. VASE, enamelled earthenware, maiolica, two-handled, oviform, painted with two lions within a diaper, in manganese colour. Italian. 15th century. Height, 14½ in.; diameter, 14 in. Bought, 1*l.* 12*s.* 2562.-'56.

1252. VASE, enamelled earthenware, Hispano-Moresco ware, lustred, with flat expanded handles, the body spherical on a trumpet-shaped base, the neck funnel-formed; the whole surface diapered with leaves and conventional flowers in reddish yellow lustre and blue. Spanish. 15th century. Height, 20¾ in ; width, 14¼ in. Bought (Soulages collection). 80*l.* 8968.-'63.

1253. VASE, enamelled earthenware painted in lustre, with foliage ornament, and with a rudely executed shield of arms, seemingly of Sicily and Portugal. Spanish. Late 15th century. Height, 16¼ in.; diameter, 16¾ in. Bought, 44*l.* 104.-'69.

1254. VASE, enamelled earthenware painted in lustre, with foliage ornament, and with a rudely executed shield of arms, seemingly of Sicily and Portugal. Spanish. Late 15th century. Height, 16¼ in.; diameter, 16⅞ in. Bought, 44*l.* 105.-'69.

1255. VASE, "búcaro," red earthenware, with bulbous body and large cup-shaped mouth and neck, with indentations and raised bands. Spanish (Talavera). Early 17th century. Height, 19¼ in.; width of mouth, 4¾ in. Bought, 17*s.* 285.-'72.

1256. VASES, a pair, "bùcaro," red earthenware, with small mouth, the body indented and tapering down into a thin stem with expanded foot. Spanish (Talavera). Early 17th century. Height, 13½ in.; width of foot, 5½ in. Bought, 1*l.* 5*s.* 286.-'72.

1257. VASE, "búcaro," red earthenware, with wide body, indented, wide mouth and four handles. Spanish (Talavera). Early 17th century. Height, 9¾ in.; width of mouth, 5¼ in. Bought, 12*s.* 6*d.* 287.-'72.

1258. VASE, "búcaro," red earthenware, with wide body and mouth, indented, and two handles. Spanish (Talavera). Early 17th century. Height, 7¼ in.; width of mouth, 6¾ in. Bought, 8*s.* 4*d.* 288.-'72.

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1259. VASE, "búcaro," red earthenware, with bulbous body indented, wide mouth surrounded by rings, and two handles Spanish (Talavera). Early 17th century. Height, 6 in.; width of mouth, 4¼ in. Bought, 4*s.* 2*d.* 292.-'72.

1260. VASE, "búcaro," red earthenware, with wide mouth and neck, and two handles, the surface indented and stamped. Spanish (Talavera). Early 17th century. Height, 6 in.; width of mouth, 3 in. Bought, 4*s.* 2*d.* 293.-'72.

1261. VASE, "búcaro," red earthenware with bulbous body and wide cup-shaped mouth and neck, indented, and with two handles. Spanish (Talavera). Early 17th century. Height, 13¼ in.; width of mouth, 3½ in. Bought, 8*s.* 4*d.* 289,-'72.

1262. WALL mosaic, fragment of, inlay of brown, green, and drab tesseræ, glazed and lustred, in stellatte or wheel-shaped design. Spanish. 11¾ in. by 7 in. Bought. 300.-'70.

1263. WALL tile, enamelled earthenware; an "azulejo." Spanish (Moorish). 14th or 15th century. Square, width, 6 in. Bought (Bandinel collection). 183.-'53.

1264. WALL tile, enamelled earthenware; an "azulejo." Spanish (Moorish). 14th or 15th century. Square, width, 5 in. Bought (Bandinel collection). 184.-'53.

1265. WALL tile, enamelled earthenware; an "azulejo." Spanish (Moorish). 14th or 15th century. Square, width, 5 in. Bought (Bandinel collection). 185.-'53.

1266. WALL tile, enamelled earthenware; an "azulejo," decorated with an armillary sphere. Spanish (Moorish). 14th or 15th century. Square, width 5 in. Bought. (Bandinel collection.) 186.-'53.

1267. WALL tile, enamelled earthenware; an "azulejo." Spanish (Moorish). 14th or 15th century. Square, width, 5½ in. Bought. (Bandinel collection.) 1013.-'53.

1268. WALL tile, fragment of; enamelled earthenware; an "azulejo," from the Alhambra. Spanish (Moorish). 14th or 15th century. Length, 4½ in.; width, 2⅜ in. Bought. (Bandinel collection.) 1104.-'53.

1269. WALL tile, in two divisions, glazed earthenware, moulded with the arms of Garcilaso de la Vega, called "of the Ave Maria" (from an incident during the siege of Granada), painted and lustred. Spanish. 16th century. 10⅝ in. by 9⅞ in. Bought, 10*l.* 233.-'76.

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1270. WALL tile, in two divisions, glazed earthenware, moulded with the arms of Gonzalvo de Cordova (1443-1515), called "the Great Captain," painted and lustred. Spanish. 16th century. 10½ in. by 10 in. Bought, 10*l*. 234.-'76.

PORCELAIN.

1271. CLOCK case, plain porcelain, rock and scroll work, with flowers and groups of amorini. Spanish (Buen Retiro). 18th century. Height, 15¾ in. Bought, 18*l*. 894.-'75.

1272. CUP and saucer, Madrid porcelain, brown marbled ground, white medallions in the centre, painted with fruit. M^{d} crowned. Spanish. 18th century. Cup, height, 3 in.; diameter, 2½ in.; saucer, diameter, 5 in. (Bandinel collection.) 3375.-'53.

1273. CUP and saucer, alcora porcelain, blue-de-roi, gilt, painted with flowers in white medallions, painted mark A and a smaller C. Spanish. Early 19th century. Cup, height, 2½ in.; diameter, 2½ in. Saucer, diameter, 5⅛ in. Given by Señora Riaño. 341, 341*a*.-'76.

1274. FIGURES, a pair, porcelain, draped females, each holding cornucopia, standing on an altar-shaped plinth. Spanish (Buen Retiro?). Late 18th century. Height, 11½ in. Bought, 26*l*. 893.-'75.

1275. FIGURE, Buen-Retiro white porcelain. Mercury seated on a scroll base holding a letter in one hand and his caduceus in the other. Spanish. Late 18th or early 19th century. Height, 8 in. Bought, 4*l*. 325.-'76.

1276. FIGURE, Buen-Retiro porcelain, coloured, a draped female representing Hymen. Spanish. Late 18th century. Height, 9⅞ in. Bought, 10*l*. 326.-'76.

1277. GROUP, painted porcelain of Buen-Retiro. Ariadne and the panther. Spanish. Late 18th century. Height, 12¾ in. Bought, 30*l*. 332.-'76.

1278. SCENT bottles, two, Buen-Retiro porcelain, gourd shape, painted with sprigs. Spanish. Late 18th century. Height, 3½ in.; diameter, 2 in. Bought, 4*l*. 323, 324.-'76.

1279. SALT-CELLARS, a pair, porcelain of Alcora, shell-shape, with movable lid, painted with sprigs, with raised fruit on the cover as handle. Spanish. 18th century. Height, 2⅝ in.; length, 4¼ in. Bought, 1*l*. 331.-'76.

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1280. VASES, two, for tea, white porcelain covered with flowers in relief. Spanish (Buen Retiro). 18th century. Height, 6¾ in.; width, 4¾ in. 12*s.* 6*d.* 333, 334.-'66.

1281. VASE, Biscuit porcelain, oviform, two-handled, with frieze of classic dancing figures and flowers. Spanish (Buen Retiro). 18th century. Height, 2ft. 2in.; width, 13 in. 6*l.* 4*s.* 2*d.* 344.-'66.

1282. VASES, a pair, porcelain, the neck of each fluted with gold, the upper part of the body painted with classic groups and ornamented with coloured scroll foliage in relief upon a mottled ground; beneath this are painted flower garlands suspended from rams' heads on gold ground: the lower part of the body and the foot painted with leaves and scrolls on white ground. It has gilt serpent handles. Spanish (Buen Retiro). Early 19th century. Height, 23¾ in.; diameter, 9 in. Bought, 250*l.* 1068.-'73.

1283. VASES, a pair, porcelain, with upright scroll handles, painted with young bacchanals in rose camaïeu, and gilt. Spanish (Buen Retiro). Late 18th or early 19th century. Height, 9½ in.; diameter, 6 in. Bought, 21*l.* 892.-'75.

GLASS VESSELS.

1284. BASKET, green glass. Spanish (Cadalso or Maria). 17th century. Height, 9¼ in.; diameter, 6 in. Bought (Riaño collection), 2*l.* 15*s.* 213.-'73.

1285. BASKET, green and opaque white glass. Spanish (Cadalso or Maria). 17th century. Height, 7 in.; diameter, 4¾ in. Bought (Riaño collection), 2*l.* 2*s.* 214.-'73.

1286. BASKET, pink glass, with two twisted handles. At the bottom a fleur-de-lys is stamped. Spanish (San Ildefonso?), 18th century. Height, 3¾ in.; diameter, 8¾ in. Bought (Riaño collection), 1*l.* 15*s.* 218.-'73.

1287. BOTTLE, "cantaro," plain glass, with spiral white lines decanter-shape, with ring handle and curved spout. Spanish (Catalonia). 1870. Height, 11 in.; width at bottom, 4¼ in. Bought, 1*s.* 8*d.* 163.-'71.

1288. BOTTLE, "porron," plain glass, with spiral white lines and applied ornament, funnel shape, with waved lip and long spout; used for drinking wine. Spanish (Catalonia). 1870. Height, 10¼ in.; width at bottom, 5 in. Bought, 1*s.* 8*d.* 165.-'71.

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1289. BOTTLE, pinkish glass, with flattened body and long neck. Spanish. Height, 9⅜ in. diameter, 6⅜ in. Bought (Riaño collection), 1*l.* 3*s.* 244.-'73.

1290. BOTTLE, with stopper, plain glass, engraved with a coronet and shield of arms. Spanish (La Granja). Height, 5½ in.; diameter, 3¼ in. Bought (Riano collection), 1*l.* 3*s.* 247.-'73.

1291. BOTTLE, plain glass, octagonal, engraved, part of a travelling set of eight. Spanish (San Ildefonso). 18th century. Height, 9⅛ in.; diameter, 5 in. Bought (Riaño collection), 1*l.* 13*s.* 263.-'73.

1292. BOTTLE, plain glass, hexagonal, engraved, part of a travelling set of eight. Spanish (San Ildefonso). 18th century. Height 9⅛ in.; width 4¾ in. Bought (Riaño collection), 1*l.* 8*s.* 268.-'73.

1293. BOTTLE, plain glass, with bulbous body spirally ornamented, and short neck. Spanish (Cartagena). 18th century. Height, 6 in.; diameter, 6½ in. Bought (Riaño collection), 12*s.* 275.-'73.

1294. BOWL, plain glass, with handles designed to represent chain work. Spanish (Cadalso or Castril). 17th century. Height, 4⅜ in.; diameter, 6½ in. Bought (Riaño collection), 1*l.* 15*s.* 200.-'73.

1295. BOWL, plain glass, gadrooned, with curved handles. In the centre is a blue glass shell, placed on end. Spanish (Candalso or Castril). 17th century. Height, 3⅜ in.; diameter, 4⅞ in. Bought (Riaño collection), 1*l.* 15*s.* 210.-'73.

1296. CASE for knitting needle, plain glass, with an open boss on the upper part, the lower part spirally ribbed. Spanish (Maria). 17th century. Length, 8⅜ in. Bought (Riaño collection), 12*s.* 386.-'73.

1297. CUP, plain glass, the upper part of the bowl expanded and having nine lips, the lower part frosted or crackled; the sem globular and the foot circular. Spanish (Maria). 16th century. Height, 7½ in.; diameter, 8⅜ in. Bought (Riaño collection), 10*l.* 10*s.* 136.-'73.

1298. CUP, greenish glass, gadrooned in the lower part of the body, with handles designed to represent chain work. Spanish (Cadalso or Castril). 17th century. Height, 1⅞ in.; diameter, 3¾ in. Bought (Riaño collection), 1*l.* 5*s.* 202.-'73.

1299. CUP, amber-coloured glass, with pine-apple ornament, and fluted projections as handles. Spanish (Cadalso or

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Castril). 17th century. Height, 2⅛ in.; diameter, 5⅜ in. Bought (Riaño collection), 1*l.* 7*s.* 203.-'73.

1300. CUP, white opaque glass, barrel-shape, with red hoops. Spanish (Cadalso). 17th century. Height. 3⅝ in.; diameter, 2⅞ in. Bought (Riaño collection), 1*l.* 324.-'73.

1301. JUG with cover, blue and white mottled glass, without handles. Spanish (Cadalso). 17th century. Height, 8½ in.; diameter of foot, 3$\frac{5}{16}$ in. Bought (Riaño collection), 2*l.* 5*s.* 334.-'73.

1302. CUP, white opaque glass, with painted mouldings. Spanish (Cadalso). 17th century. Height, 3 in.; diameter, 3 in. Bought (Riaño collection), 12*s.* 343.-'73.

1303. CUP, white opaque glass, with pine-apple mouldings. Spanish (Cadalso). 17th century. Height, 3⅛ in.; diameter, 2¾ in. Bought (Riaño collection), 12*s.* 344.-'73.

1304. CUP or chalice, plain glass, cut and engraved. Spanish (San Ildefonso). 18th century. Height, 7⅜ in.; diameter of foot, 4$\frac{3}{16}$ in. Bought (Riaño collection), 2*l.* 2*s.* 354.-'73.

1305. CUP, plain glass, oval bowl with lip, engraved with a château and trees, with winged handle, ending in a shell; baluster stem and circular foot. Spanish (San Ildefonso). 18th century. Height, 6⅛ in.; length of bowl, 5¾ in. Bought (Riaño collection), 2*l.* 2*s.* 355.-'73.

1306. CRUET, double, two plain glass flasks, on baluster stem, with circular foot. Spanish. 18th century. Height, 9½ in.; diameter of foot, 3½ in. Bought (Riaño collection), 17*s.* 273.-'73.

1307. CRUET, double, for oil and vinegar; green glass, with internal partition; with two necks, two spouts, and a serrated handle. Spanish. 18th century. Height, 6⅝ in.; width between spouts, 5¾ in. Bought (Riaño collection, 1*l.* 399.-'73.

1308. DRINKING glass, white glass, the upper part in form of the Spanish vessel called "bucaro," ribbed, and streaked with colours; the stem of Venetian character, pine-apple shape with remains of gilding; the foot plain. Spanish (Cadalso, in the province of Toledo). 17th century. Height, 8⅜ in.; width of mouth, 3⅛ in. Bought, 12*l.* 1068.-'71.

1309. GOBLET, the bowl is plain glass, enamelled with rows of white, blue, red, and green dots, and with red spirals on gold ground, and is serrated round the bottom; the stem

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and foot are blue glass with spiral fluting. Spanish (Cadalso). 16th century. Height, 10⅜ in.; diameter, 7⅛ in. Bought (Riaño collection), 10*l.* 10*s.* 135.-'73.

1310. HOLY-WATER vessel, plain glass, the upright back ornamented with trellis pattern and spiral twists. Spanish (San Ildefonso). 18th century. Height, 10¼ in.; width, 4⅜ in. Bought (Riaño collection), 13*s.* 402.-'73.

1311. INKSTAND with cover, green glass, with four holders for pens, and applied serrated ornament. Spanish (Cadalso). 17th century. Height, 6⅜ in.; diameter, 6 in. Bought (Riano collection). 1*l.* 370.-'73.

1312. JUG, green glass, with wide mouth and five lips, ribbed; the foot gadrooned. Spanish (Cartagena or Biar). 16th or 17th century. Height, 8⅞ in.; diameter, 5⅜ in. Bought (Riaño collection), 3*l.* 3*s.* 179.-'73.

1313. JAR, plain thin glass, with one handle, the upper part of the body ornamented with two white enamelled bands, the lower part similarly decorated with upright lines. Spanish (Cadalso or Barcelona). 17th century. Height, 12¼ in.; diameter, 6¼ in. Bought (Riaño collection), 2*l.* 10*s.* 1004.-'73.

1314. JUG, greenish glass, with interlacing trails on the neck and body; the handle serrated. Spanish. 16th or 17th century. Height, 8½ in.; diameter, 3⅞ in. Bought (Riaño collection), 3*l.* 3*s.* 180.-'73.

1315. JUG, green glass, with bands of latticinio; the foot gadrooned. Spanish (Cadalso or Barcelona). 17th century. Height, 8¼ in.; diameter, 4½ in. Bought (Riaño collection), 2*l.* 2*s.* 182.-'73.

1316. JUG, smoke-coloured glass, with wide ribbed mouth, and gadrooned foot. Spanish. 16th or 17th century. Height, 8 in.; diameter, 3½ in. Bought (Riaño collection), 2*l.* 2*s.* 183.-'73.

1317. JUG, smoke-coloured glass, with wide mouth and five lips, ribbed. Spanish (Cartagena or Biar). 16th or 17th century. Height, 6¼ in.; diameter, 4¼ in. Bought (Riaño collection), 2*l.* 2*s.* 185.-'73.

1318. JUG, plain glass, with wide ribbed mouth and five lips. Spanish (Cartagena or Biar). 16th or 17th century. Height, 5⅞ in.; diameter, 4 in. Bought (Riaño collection), 1*l.* 12*s.* 187.-'73.

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1319. JUG, green glass, with wide mouth and four lips. Spanish (Cartagena or Biar). 17th century. Height, 4⅜ in.; diameter, 3⅞ in. Bought (Riaño collection), 2*l.* 2*s.* 191.-'73.

1320. JUG, plain glass, ribbed. Spanish (San Ildefonso). 18th century. Height, 8½ in,; diameter, 5 in. Bought (Riaño collection), 17*s.* 292.-'73.

1321. JUG with cover, plain glass, with dotted ornament, the cover surmounted by an expanded flower. Spanish (San Ildefonso). 18th century. Height, 11⅞ in.; diameter, 6¼ in. Bought (Riaño collection), 1*l.* 12*s.* 285.-'73.

1322. MUG, green glass, ribbed on the upper part. Spanish. 16th or 17th century. Height, 5⅝ in.; diameter, 4 in. Bought (Riaño collection), 1*l.* 5*s.* 188.-'73.

1323. MUG, green glass, spirally ribbed. Spanish. 17th century. Height, 5 in.: diameter, 3½ in. Bought (Riaño collection), 1*l.* 189.-'73.

1324. PILGRIM'S bottle, green glass, with outer coating of claret-colour, with two handles and applied ornament in relief. Spanish (Castril or Maria). 17th century. Height, 6½ in.; width 6½ in. Bought (Riaño collection), 2*l.* 2*s.* 220.-'73.

1325. PILGRIM'S bottle, amber-coloured glass, with two handles, and applied ornament in relief. Spanish (Castril or Maria). 17th century. Height, 5½ in.; wide, 5¾ in. Bought (Riaño collection), 2*l.* 2*s.* 222.-'73.

1326. PILGRIM'S bottle, green glass, with two handles, and applied ornament in relief. Spanish (Castril or Maria). 17th century. Height, 6⅝ in.; width, 5 in. Bought (Riaño collection), 2*l.* 2*s.* 225.-'73.

1327. PILGRIM'S bottle, greenish glass, with two handles and applied ornament in relief. Spanish (Castril or Maria). 17th century. Height, 4¾ in.; width, 5 in. Bought (Riaño collection), 1*l.* 15*s.* 228.-'73.

1328. PILGRIM'S bottle or flask, green glass, with two handles, and applied ornament in relief. Spanish (Castril or Maria). 17th century. Height, 4⅜ in.; wide, 2½ in. Bought (Riaño collection), 1*l.* 10*s.* 231.-'73.

1329. POCKET glass, green glass, with flattened sides, ribbed round the upper part and reticulated below. Spanish (San Ildefonso). 18th century. Height, 4½ in.; width, 2½ in. Bought (Riaño collection), 15*s.* 296.-'73.

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1330. POCKET glass, blue glass, with flattened sides. Spanish (San Ildefonso). 18th century. Height, 4 in.; width 3⅛ in. Bought (Riaño collection). 15*s*. 297.-'73.

1331. POCKET glass, blue glass, mottled, with flattened sides. Spanish (San Ildefonso). 18th century. Height, 4⅛ in.; width, 3¼ in. Bought (Riaño collection), 1*l*. 298.-'73.

1332. POCKET glass, blue glass with imbricated ornament in white, with flattened sides. Spanish (San Ildefonso). 18th century. Height, 4⅛ in.; width, 3 in. Bought (Riaño collection), 1*l*. 299.-'73.

1333. POCKET glass, green glass, mottled with blue, buff and white, with flattened sides. Spanish (San Ildefonso). 18th century. Height, 3¾ in.; width, 2½ in. Bought (Riaño collection), 1*l*. 301.-'73.

1334. TAZZA, plain glass, enamelled on the back and foot with interlacing lines in colours, in imitation of vitro-di-trina. Spanish (Cadalso). 16th century. Height, 3⅞ in.; diameter, 14¾ in. Bought (Riaño collection), 6*l*. 6*s*. 204.-'73.

1335. TAZZA, plain glass, gadrooned, with moulding round the rim. Spanish. 17th century. Height, 2¾ in.; diameter, 9⅜ in. Bought (Riaño collection), 2*l*. 15*s*. 206.-'73.

1336. TAZZA, plain glass, with blue rims and reticulated ornament. Spanish. 17th century. Height, 2⅜ in.; diameter, 10⅜ in. Bought (Riaño collection), 2*l*. 15*s*. 207.-'73.

1337. TAZZA, greenish glass, with trailed ornament under the plateau. Spanish. 17th century. Height, 3 in.; diameter, 11 in. Bought (Riaño collection), 2*l*. 15*s*. 211.-'73.

1338. TAZZA, plain glass, the under part of the plateau frosted. Spanish. 17th century. Height, 3½ in.; diameter, 10⅝ in. Bought (Riaño collection), 2*l*. 15*s*. 209.-'73.

1339. TAZZA, pale green glass, with trailed ornament on the under surface. Spanish, Cartagena. 17th century. Height, 3⅝ in.; diameter, 10 in. Bought (Riaño collection), 1*l*. 10*s*. 1000.-'73.

1340. TUMBLER, opalis glass, enamelled in colours with flowers, the arms of Spain, and the inscription "Vive el Rey de España." Spanish, Cataluña. 18th century. Height, 5½ in.; diameter, 4⅝ in. Bought (Riaño collection), 1*l*. 303.-'73.

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1341. TUMBLER, opalised glass, enamelled in colours with flowers, the arms of Spain, and the inscription, "Vivat el Rey de Espanna." Spanish, Cataluña. 18th century. Height, 5⅜ in.; diameter, 4⅛ in. Bought (Riaño collection), 1*l*. 304.-'73.

1342. TUMBLER, opalised glass, enamelled in colours with flowers, the arms of Spain, and the inscription, "Vivat el Rey de Espanna." Spanish, Cataluña. 18th century. Height, 4 in.; diameter, 3¼ in. Bought (Riaño collection), 15*s*. 305.-'73.

1343. TUMBLER, greenish glass, with spiral mottlings. Spanish, (Cartagena). 17th or 18th century. Height, 4⅜ in.; diameter, 3⅞ in. Bought (Riaño collection), 12*s*. 306.-'73.

1344. TUMBLER, greenish glass, with irregular flutings. Spanish (Cartagena). 17th century. Height, 4¼ in.; diameter, 3½ in. Bought (Riaño collection), 12*s*. 307.-'73.

1345. TUMBLER, amber-coloured glass, with carved flutings. Spanish (Cartagena). 17th century. Height, 4⅞ in.; diameter, 3½ in. Bought (Riaño collection), 12*s*. 308.-'73.

1346. TUMBLER, plain glass, fluted and engraved. Spanish, (Cartagena). 18th century. Height, 4¼ in.; diameter, 3⅝ in. Bought (Riaño collection), 12*s*. 309.-'73.

1347. TUMBLER, plain glass, engraved with a coronet and a shield of arms with keys as supporters. Spanish. 18th century. Height, 4¼ in.; diameter, 3¼ in. Bought (Riaño collection), 1*l*. 315.-'73.

1348. VASE, plain glass ribbed, with four large and four smaller handles, covered with green glass and serrated. Spanish, (Maria). 16th century. Height, 5⅜ in.; diameter, 2¼ in. Bought (Riaño collection), 6*l*. 6*s*. 137.-'73.

1349. VASE, greenish glass, ribbed, with four large and four smaller handles, serrated. Spanish (Maria). 16th century. Height, 6¾ in.; diameter, 4½ in. Bought (Riaño collection), 4*l*. 4*s*. 138.-'73.

1350. VASE, amber glass with ribs and trails of applied glass, and four serrated handles. Spanish (Maria or Castril). 16th or 17th century. Height, 6½ in.; diameter, 3½ in. Bought (Riaño collection), 3*l*. 3*s*. 143.-'73.

1351. VASE, green glass, with ribs and trails of applied glass, and four serrated handles. Spanish (Maria or Castril),

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16th or 17th century. Height, 6¾ in.; diameter, 3¼ in. Bought (Riaño collection), 3*l.* 3*s.* 144.-'73.

1352. VASE, green glass, with ribs, trails, and shells of applied glass, and four serrated handles. Spanish (Maria or Castril). 17th century. Height, 5⅛ in.; diameter, 2¼ in. Bought (Riaño collection), 2*l.* 15*s.* 145.-'73.

1353. VASE, plain glass, with four serrated handles. The foot, the ribs round the neck, and the serrations on the handles, are brown glass. Spanish (Maria or Castril). 16th or 17th century. Height, 4 in.; diameter, 2 in. Bought (Riaño collection), 2*l.* 15*s.* 147.-'73.

1354. VASE, green glass, with wide ribbed mouth and four lips, serrated band and applied ornaments on body, and two plain handles. Spanish. 16th or 17th century. Height, 8⅜ in.; diameter, 5¼ in. Bought (Riaño collection), 3*l.* 3*s.* 152.-'73.

1355. VASE, pale amber glass, fluted and ribbed, with two scroll handles. Spanish. 16th or 17th century. Height, 8 in.; diameter, 4¼ in. Bought (Riaño collection), 3*l.* 3*s.* 153.-'73.

1356. VASE, plain glass, with wide ribbed mouth and four lips, applied ornaments on the plain body, and two serrated handles. Spanish. 16th or 17th century. Height, 7¼ in.; diameter, 4⅝ in. Bought (Riaño collection), 3*l.* 3*s.* 155.-'73.

1357. VASE, plain glass, the mouth ribbed, the upper part of the body and the feet gadrooned, and with two winged handles. Spanish. 16th or 17th century. Height, 7 in.; diameter, 3¾ in. Bought (Riaño collection), 2*l.* 15*s.* 157.-'73.

1358. VASE, green glass, with wide ribbed mouth and four lips, and two serrated handles. Spanish. 16th or 17th century. Height, 6¾ in.; diameter, 4⅛ in. Bought (Riaño collection), 3*l.* 3*s.* 160.-'73.

1359. VASE, green glass, with black handles, the ribs on the neck and the outer coat of the foot also black. Spanish. 17th century. Height, 5⅝ in.; diameter, 3⅛ in. Bought (Riaño collection), 2*l.* 2*s.* 162.-'73.

1360. VASE, green glass, with wide mouth and five lips, ribbed with black, and two handles. Spanish. 16th or 17th century. Height, 5¾ in.; diameter, 4⅜ in. Bought (Riaño collection), 2*l.* 10*s.* 163.-'73.

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1361. VASE, smoked glass, with gadroons on the body and foot, and two green handles. Spanish. 16th or 17th century. Height, 5⅛ in.; diameter, 2¼ in. Bought (Riaño collection), 2*l.* 2*s.* 168.-'73.

1362. VASE, green glass, with applied ornament on the body, six staples holding rings of brown glass (two of which are missing), and two serrated handles. Spanish. 16th or 17th century. Height, 5¾ in.; diameter, 2¾ in. Bought (Riaño collection), 3*l.* 3*s.* 169.-'73.

1363. VASE, pale amber glass, gadrooned on the body and foot, with two green handles. Spanish. 17th century. Height, 4⅜ in.; diameter, 2⅛. Bought (Riaño collection), 1*l.* 12*s.* 172.-'73.

1364. VASE, plain glass, with red and white bands and ribs. Spanish (Cadalso). 17th century. Height, 4⅝ in.; diameter of mouth, 2¾ in. Bought (Riaño collection), 17*s.* 364.-'73.

PAINTED AND STAINED GLASS.

1365. PAINTING on glass (a mirror?) subject—the penitence of the Magdalene, represented in colours and gilding on the back of the glass, with borders of gilt foliage and fruit, in frame of chased and gilt metal. Spanish. About 1630. Height, 2 ft.; width, 21 in. Bought (Robinson collection). 164.-'79.

LEATHER WORK INCLUDING BOOKBINDING.

1366. BOOK, in manuscript, of various dates on parchment, bound in dark leather, embossed with minute arabesques of Moorish design. Spanish. About 1530. 12¼ in. by 8¾ in. 1*l.* 5*s.* 3*d.* 94.-'64.

1367. BOOK, in manuscript, folio volume with illuminations, bound in brown leather, tooled and gilt with armorial bearings of a Spanish family. Spanish (Pamplona). First half of 17th century. 11⅛ in. by 8¾ in. 1*l.* 1*s.* 101.-'64.

1368. BOOK, "Epistolas de Sant Hieronimo," Valencia, 1526, in black letter, contemporary Spanish binding of brown calf, with blind and gilt tooling. 12 in. by 8½ in. 1*l.* 152.-'66.

1369. BOOK of Prayers, vellum, written in Hebrew with illuminations, bound in tortoiseshell ornamented with silver-gilt filigree, piqué, and incrusted work. Spanish. Dated 1747. 3 in. by 2¼ in. Bought, 12*l.* 12*s.* 513.-'68.

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1370. BORDERS for Furniture, two pieces, leather, stamped, gilt, and painted with Cupids, fruit, and flowers on green ground. Spanish. 17th century. 2 ft. 7½ in. by 1 ft. 5½ in., and 14 in. by 2 ft. Given by Mr. Murray Marks. 486.-'69.

1371. BOX with Drawer, wood, oblong, covered with "cuir bouilli," or stamped leather; on the lid is a combat of two armed horsemen, surrounded by bands of grotesque and other ornament, and round the sides are scenes of the chase. Spanish. Early 17th century. Height, 5⅜ in.; length, 16½ in.; width, 12¼ in. Bought, 50*l*. 972.-'75.

1372. CABINET, wood, covered with crimson leather, stamped and gilt; it has a falling front, the inside of which is inlaid with marquetry, and contains eight drawers. Spanish. About 1560. Height, 7⅞ in.; length, 10½ in.; width, 8¼ in. Bought, 12*l*. 21.-'81.

1373. PANELS for furniture, leather, stamped, gilt, and painted in rococo scroll and flower pattern. Spanish. 17th century. Various dimensions. Given by Mr. Murray Marks. 471 to 485.-'69, 209, 210.-'70, and 1651-4.-'71.

TEXTILES AND LACE.

1374. ALTAR cloth, linen, embroidered with unbleached thread, with deep lace border of the same. Spanish (Toledo). 16th century. Length, 5 ft. 7 in.; width, 3 ft. 6⅞ in. Bought, 3*l*. 3*s*. 1041.-'71.

1375. ALTAR cloth, crimson velvet, embroidered with floral scrolls and birds in gold thread, Spanish. 16th century. Length, 4 ft. 11 in.; width, 3 ft. 3 in. Bought, 5*l*. 527.-'77.

1376. ALTAR cloth or cradle cover, knitting and embroidery on coloured silks on linen ground, with blue silk border. Spanish. 15th century. Length, 4 ft.; width, 2 ft. 7½ in. Bought, 4*l*. 511.-'72.

1377. ALTAR frontal, worked with silks and worsted threads on black plush, with canvas back. In the middle the Annunciation, with vases of flowers, inscriptions, and animals. At their side stand four saints. The figures are outlined with strips of parchment, the former gilding on which has perished or become blackened, and stand in niches, above which are angels. At the lower corners are

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armorial shields. (Collection of the Bishop of Hildesheim.) Spanish (?) 15th century. Length, 7 ft. 1 in.; width, 3 ft. 2 in. Bought (with Nos. 10 and 19), 144*s.* 16*s.* 8*d.* 18.-'73.

1378. ALTAR or table cloth, linen, embroidered with a floral and geometrical design in blue and brown thread, and fringed with vandyked lace. Spanish. First half of 16th century. 4 ft. 11 in. by 2 ft. 4 in. Bought (Robinson collection). 235.-'80.

1379. AMICE, linen, with "apparel" of crimson velvet, on which are three hexagonal roses woven in gold. Spanish. 15th .century. Length, 3 ft. 9 in.; width, 1 ft. 9 in. (Bock collection.) 8328.-'63.

1380. ANTEPENDIUM or altar frontal, two pieces of crimson velvet, embroidered with the Virgin and child, and figures of kneeling angels, in coloured silk and gold thread. Spanish. About 1380-1400. (*a*) 2 ft. 5 in. by 2 ft. 6 in.; (*b*) 2 ft. 6 in. by 2 ft. 3 in. Bought (Robinson collection). 257*a*, 257*b*.-'80.

1381. BANNER, formerly used by the "Holy Office" (Inquisition) at Madrid, and carried in procession on the occasion of an "auto-da-fé." Purple velvet, with embroidery of coloured silk with silver strips and spangles. On one side are three crosses on mounds, angels holding the instruments of the Passion, the inscription "Clamans voce magna emissit spiritum," heraldic shields, and vases of flowers, with floral border all round; the reverse side is similarly bordered and powdered with stars. Spanish. Early 17th century. Length, 7 feet. 2 in.; width, 3 ft. 6½ in. Bought (Robinson collection). 265.-'80.

1382. BAG or bourse, probably to contain a sacramental veil. Old Chinese embroidered satin adapted in Spain, bordered with gold lace. 17th or 18th century. 15 in. by 13 in. Bought (Robinson collection). 103.-'80.

1383. BED furniture, one piece of drapery; white knitted, with borders embroidered with conventional floral ornament in red and green floss silk, and with silk b ow and fringe. Spanish. 16th century. 12 ft. 2 in. by 3 ft. 2 in. Bought (Robinson collection). 259*c*.-'80.

1384. BED hangings, five pieces, comprising back, valance, and watch-pockets; white silk, embroidered in rich colours with garlands of flowers and emblematical devices.

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Corresponding with No. 1276. Spanish. Early 18th century. (*a*) Back, length, 7 ft. 1 in.; width, 3 ft. 7 in.; (*b*, *c*) sides, each, length, 7 ft. 7 in; width, 22 in.; (*d*) front, length, 6 ft. 6 in., width, 22 in.; (*e*) watch-pockets, length, 3 ft. 4½ in.; width, 14 in. Bought, 25*l*. 1276*a* to 1276*e*.-'71.

1385. BED quilt, linen, with applied cord and embroidered floral ornament in white and brown thread, and fringed all round. Spanish. First half of 16th century. 8 ft. 10 in. by 7 ft. 6 in. Bought (Robinson collection). 251.-'80.

1386. BED quilt, white linen, embroidered with a floral design in yellow floss silk, and fringed all round. Spanish. 17th century. 8 ft. 4 in. by 6 ft. Bought (Robinson collection). 262.-'80.

1387. BORDER, trimming of an alb. White thread, worked in circles within squares, with pattern of crosses and stars. Spanish (Toledo). 16th century. Length, 6 ft. 8 in.; width, 10½ in. Bought, 2*l*. 2*s*. 1042.-'71.

1388. BORDERS, gold lace, silk, &c.; various patterns, thirty-six pieces. From the Treasury of St. Mary's Church, Dantzig. Spanish. 18th century. 831 to 865, and 885.-'75.

1389. BORDER, blue satin, with applied flowers and embroidery in yellow. Spanish. Late 17th century. 3 ft. 9 in. by 8¾ in. Bought, 3*l*. 1162.-'77.

1390. BORDER, crimson satin, with applied flowers and embroidery in various colours. Spanish. About 1650. 4 ft. by 8¼ in. Bought, 3*l*. 1163.-'77.

1391. BORDER, crimson velvet, with applied flowers and strap-work in yellow silk. Spanish. About 1650. 22¼ in. by 11½ in. Bought, 1*l*. 1164.-'77.

1392. BORDER linen, embroidered in coloured silks and gold thread, with a running floral pattern surrounding masks and cherub heads, birds, and animals, and fringed with scalloped silver lace. Spanish. Early 17th century. Length, 5 ft. 2½ in.; width, 8 in. Bought, 10*l*. 13*s*. 237.-'79.

1393. BORDER, "rose point" lace, with close running floral design. Spanish. 18th century. 2 ft. 1 in. by 3¼ in. Bought, 3*l*. 15*s*. 34.-'80.

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1394. BORDER or orphrey, crimson silk pattern of floral and geometrical forms on white linen ground, fringed all round. Spanish. First half of 16th century. 10 ft. 3 in. by 5 in. Bought (Robinson collection). 236.-'80.

1395. BORDER or orphrey, embroidery of floral and geometrical forms in crimson silk on fine linen ground. Spanish. First half of 16th century. 4 ft. 9½ in. by 2½ in. Bought (Robinson collection). 237.-1880.

1396. BROCADE, woollen, with linen weft, white ground, with pattern of artichokes and pomegranates. Spanish. 16th century. 11 in. by 7½ in. (Bock collection.) 7005.-'60.

1397. BROCADE, purple silk, with pattern in yellow and white worked in gold thread. Spanish. 16th or 17th century. 10 in. by 6 in. (Bock collection.) 7014.-'60.

1398. BROCADE, silk, with pattern of hexagonal panels in yellow on blue ground. Spanish moresque. 15th century. 7 in. by 3½ in. (Bock collection.) 7044.-'60.

1399. BROCADE, silk, with diaper pattern, crimson or dark red. Spanish moresque. 14th century. 6½ in. by 4¼ in. (Bock collection.) 7046-'60.

1400. BROCADE, silk, pattern of lozenges inclosing rosettes, yellow on crimson (?) ground. Spanish. 15th century. 12 in. by 13¾ in. (Bock collection.) 7068.-'60.

1401. BROCADE, for ecclesiastical use, flower pattern in gold and silver thread and green silk upon a crimson ground, reproduction of a pattern of the 17th century. Spanish (Toledo). Length, 10 ft. 9 in.; width, 22⅜ in. Bought (Annual International Exhibition, 1873), 9*l.* 5*s.* 9*d.* 1205.-'73.

1402. BROCADE, silk and gold; two pieces, pattern of conventional flowers and crowns in gold on a crimson ground; portions of a chasuble. Spanish. About 1500-30. 3 ft. by 21 in.; and 2 ft. 10 in. by 21 in. Bought (Robinson collection). 125, 125*a*.-'80.

1403. CARPET, a portion; wool and hemp, red ground with pomegranate pattern in blue crossed by yellow stripes. Spanish. 16th century. 3 ft. by 3 ft. 10 in. (Bock collection.) 8356.-'63.

1404. CARPET, a portion, dark blue ground with large pomegranate pattern in light blue. Spanish. 16th century. 9 ft. 3 in. by 8 ft. 6 in. (Bock collection.) 8357.-'63.

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1405. CARPET, a fragment; woollen, red ground, the pattern of a green quatrefoil bearing three white animals. Spanish. Late 14th century. 23 in. by 13 in. (Bock collection.) 8649.-'63.

1406. CASE or casket, covered with crimson velvet, embroidered in arabesque with gold thread; probably a case for a missal. Italian or Spanish. About 1540. Height, 4 in.; length, 9¼ in.; width, 6½ in. 1*l.* 12*s.* 347.-'64.

1407. CHASUBLE, crimson velvet with cut pomegranate pattern; the orfreys, of coloured silk embroidery on cloth of gold. represent the Crucifixion, and full-length figures of saints, Spanish. Late 15th century. 3 ft. 2 in. by 2 ft. 4¾ in. (Bock collection.) 1375.-'64.

1408. CHASUBLE, plumb-coloured velvet; the orfreys of crimson satin with embroidery of flowers in coloured silks and gold thread. Spanish. 16th century. Length, 4 ft. 1½ in.; width, 2 ft. 3¾ in. 5*l.* 5*s.* 1456.-'70.

1409. CHASUBLE, silk damask, white ground enriched with coloured flowers trimmed with gold lace; the orfreys of white satin, with appliqué floriated ornament and sacred symbols. Spanish. 17th century. Length, 4 ft.; width, 2 ft. 5½ in. 2*l.* 5*s.* 274.-'70.

1410. CHASUBLE, silk damask, white ground enriched with coloured flowers, trimmed with gold lace; the orphreys of white satin, with appliqué floriated ornament and sacred symbols. Spanish. 17th century. Length, 4 ft. ½ in.; width, 2 ft. 5½ in. 2*l.* 5*s.* 275.-'70.

1411. CHASUBLE, crimson silk damask, the orfreys of crimson velvet, enriched with appliqué and embroidered flowers in silk and satin, and medallions containing the Agnus Dei; edged with short silk fringe. Spanish. 17th century. Length, 4 ft. 1 in.; width, 2 ft. 5½ in. 4*l.* 284.-'70.

1412. CHASUBLE, scarlet silk, covered with "rose point" lace. Probably Spanish. 16th century. Length, 3 ft. 5 in.; width, 2 ft. 3½ in. Bought, 100*l.* 743.-'70.

1413. CHASUBLE, linen, with outlined flower pattern, the spaces filled in with crimson silk, with trimming of gold lace. Spanish. Length, 3 ft. 9½ in.; width, 2 ft. 6 in. Bought, 12*l.* 1411.-'71.

1414. CHASUBLE, crimson silk damask, the orfreys of crimson velvet, enriched with appliqué and embroidered flowers in silk and satin, and medallions containing the Agnus Dei,

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edged with short silk fringe. Spanish. 17th century. Length, 4 ft. 1 in.; width, 2 ft. 5½ in. Bought, 4*l.* 284.-'70.

1415. CHASUBLE, silk damask, white ground enriched with coloured flowers, trimmed with gold lace; the orfreys of white satin, with appliqué floriated ornament and sacred symbols. Spanish. 17th century. Length, 4 ft. ½ in.; width, 2 ft. 5½ in. Bought, 2*l.* 5*s.* 275.-'70.

1416. CHASUBLE, silk damask, white ground enriched with coloured flowers, trimmed with gold lace; the orfreys of white satin, with appliqué floriated ornament and sacred symbols. Spanish. 17th century. Length, 4 ft.; width, 2 ft. 5½ in. Bought, 2*l.* 5*s.* 274.-'70.

1417. CHASUBLE, formed of triangular pieces of velvets and damask, united. The orfreys embroidered with the Virgin in Glory, and various saints, in coloured silks and gold thread. Spanish. 16th century. Length, 4 ft. 1½ in.; width, 2 ft. 5 in. Bought, 6*l.* 6*s.* 64.-'73.

1418. CHASUBLE, crimson velvet, the orfrey embroidered with medallions of saints and floral ornament in coloured silk and gold thread. Spanish. About 1540. Length, 4ft.; width, 2 ft. 2 in. Bought (Robinson collection). 243.-'80.

1419. CHASUBLE, amber silk, with applied floral ornament in green velvet, and an orfrey of crimson velvet, embroidered with medallions of saints, birds, and foliations in coloured silk and gold thread. Spanish. About 1500-20. Length, 4 ft. 4 in.; width, 4 ft. 3 in. Bought (Robinson collection). 247.-'80.

1420. COAT, scarlet cloth, embroidered with the arms of the United Kingdom, and other ornament, in white and coloured silks. Probably worn by a British ambassador's servant. Spanish. 18th century. Length, 2 ft. 2 in. Given by Right Hon. A. H. Layard. 519.-'74.

1421. COFFER, wood, covered with canvas embroidered with flowers in coloured silks and silver thread. The lid is arched. The sides are studded with brass nails, and there are brass handles. Spanish. 17th century. Height, 15 in.; length, 2 ft. 1½ in.; width, 13¼ in. Bought, 10*l.* 1007.-'73.

1422. COLLAR of a dalmatica, green velvet, embroidered with the half-figure of a martyr and floral scrolls in coloured silks, with gold and silver threads, and bordered with

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yellow fringe. Spanish. About 1540-50. 2 ft. 1½ in., by 8½ in. Bought (Robinson collection). 107.-'80.

1423. COPE with hood, crimson velvet, embroidered with floral scrolls in gold thread. The hood has a representation of the Virgin and Child. Spanish. 16th century. Width, 9 ft. 5 in.; depth, 5 ft. 2 in. Bought, 30*l*. 528.-'77.

1424. COPE with hood, crimson velvet, embroidered with foliated scrolls in gold and silver thread, and fringed with knotted crimson silk, with an orfrey of green velvet embroidered likewise with foliated scrolls and medallions of saints in gold and silver thread and coloured silk; the hood is embroidered with a representation of the Virgin and Child. From the Cathedral of Pampeluna. Spanish. About 1520. Length, 4 ft. 8 in.; width, 9 ft. 6 in. Bought (Robinson collection). 240, 240*a*.-'80.

1425. COPE with hood, for use during Lent; purple silk, damask, with orfreys of dark blue velvet heavily embroidered with foliated scrolls in gold and silver thread and coloured silk, and edged with gold lace. Probably from Andalusia. Spanish. About 1540-60. Length, 4 ft. 10 in.; width, 9 ft. 6 in. Bought (Robinson collection). 241.-'80.

1426. COPE with hood, for use during Lent. Purple silk damask, with orfreys of dark blue velvet heavily embroidered with foliated scrolls in gold and silver thread and coloured silk, and edged with gold lace. Probably from Andalusia. Spanish. About 1540-60. Length 3 ft. 11 in.; width, 9 ft. 8 in. Bought (Robinson collection). 242.-1880.

1427. CORPORAL, scarlet silk, covered with "rose point" lace. Probably Spanish. 16th century. 24½ in. square. Bought, 30*l*. 746.-'70.

1428. CORPORAS case, white satin, with appliqué and embroidered flowers and sacred symbols, edged with gold lace, with silk tassels, lined with silk. Spanish. 17th century. 10½ in. square. Bought, 5*s*. 282.-'70.

1429. CORPORAS case, silk damask, edged with gold lace, with silk tassels; lined with silk. Spanish. 17th century, 10½ in. square. Bought 5*s*. 283.-'70.

1430. CORPORAS case, linen, with outlined flower pattern, the spaces filled in with crimson silk, with trimming of gold lace. Spanish. 9 in. by 8¾ in. Bought, 10*s*. 244.-'71.

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1431. COVER of choristers' desk, brocade of flower and leaf pattern in gold and silver thread and green silk upon a purple satin ground, with borders of gold thread; reproduction of a pattern of the 17th century. Spanish (Toledo). Length, 8 ft. 1¾ in.; width, 21⅝ in. Bought (Annual International Exhibition, 1873), 11*l.* 11*s.* 1208.-'73.

1432. COVER for an altar, green velvet, heavily embroidered with gold and silver threads, and coloured silk; in the centre are medallions surrounded by floral scrolls and containing representations of the Agnus Dei, John the Baptist's head in a charger, the Archangel St. Michael, and another Saint; at one end is the nativity of John the Baptist, and the four doctors of the Church; at the other the baptism of Christ, with figures of the Evangelists. From the Convent of "La Madre de Dios," at Seville. Spanish. Early 16th century. Length, 9 ft. 6 in; width, 2 ft. Bought, 160*l.* 529.-'77.

1433. COVERLET, linen, embroidered in yellow silk with single figures and groups, animals, birds, and fishes, in numerous divisions; the border is scalloped, and fringed with yellow silk. Spanish or Flemish. Late 16th or 17th century. 11 ft. 3 in. by 8 ft. 10 in. Bought, 50*l.* 284.-'76.

1434. DALMATIC, silk damask, white ground enriched with coloured flowers, trimmed with gold lace; the apparels of white satin with appliqué floriated ornament and sacred symbols. Spanish. 17th century. Length, 3 ft. 7 in.; extreme width, 5 ft. 3½ in. Bought, 2*l.* 10*s.* 276.-'70.

1435. DALMATIC, silk damask, white ground enriched with coloured flowers, trimmed with gold lace; the apparels of white satin with appliqué floriated ornament and sacred symbols. Spanish. 17th century. Length, 3 ft. 7½ in.; extreme width, 5 ft. 3 in. Bought, 2*l.* 10*s.* 277.-'70.

1436. DALMATIC, crimson silk damask, with crimson velvet apparels ornamented with the Agnus Dei surrounded by floriated pattern in appliqué satin and embroidery; edged with short silk fringe. Spanish. 17th century. Length, 3 ft. 8 in.; extreme width, 5 ft. 2½ in. Bought, 5*l.* 285.-'70.

1437. DALMATIC, crimson velvet embroidered with foliated scrolls in gold and silver thread, with orfreys of green velvet, embroidered likewise with foliated scrolls in gold and silver thread and coloured silk; with it is a collar. From the Cathedral of Pampeluna. Spanish. About 1520. Length, 5 ft. 9 in.; width, 4 ft. 9 in. Bought (Robinson collection). 238, 238*a.*'880.

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1438. DALMATIC, crimson velvet embroidered with foliated scroll in gold and silver thread, with orfreys of green velvet embroidered likewise with foliated scrolls in gold and silver thread and coloured silk; with it is a collar. From the Cathedral of Pampeluna. Spanish. About 1520. Length, 3 ft. 9 in.; width, 4 ft. 9 in. Bought, (Robinson collection). 239, 239*a*.-'80.

1439. DALMATIC, crimson damask, with orfreys of crimson satin heavily embroidered with scroll foliage and fruit, birds, vases, and chalices, in gold and silver thread and coloured silk; with it is a collar embroidered with the Papal tiara. Spanish. About 1540. Length, 3 ft. 11 in.; width, 4 ft. 9½ in. Bought (Robinson collection). 254, 254*a*.-'80.

1440. DALMATIC, crimson silk and silver damask, with lace of yellow silk and silver; the orfreys green velvet, with applied crosses of crimson satin, and embroidery in gold and silver thread. Spanish. About 1530. Length, 3 ft. 11 in.; width, 5 ft. 4 in. Bought (Robinson collection). 264.-1880.

1441. DALMATIC, white satin, embroidered with a floral design in coloured floss silk with gold and silver thread; a cardinal's hat and a patriarch's crosier appear on one of the orfreys; this vestment was one of a set probably used in the private chapel of a Cardinal Patriarch, either the Patriarch of Lisbon or the Spanish Patriarch of the Indies. Spanish or Portuguese. About 1600. Length, 3 ft. 9 in.; width, 5 ft. Bought (Robinson collection). 269.-'80.

1442. DAMASK, silk, two pieces, pattern of conventional flowers, diapers, and crowns in drab colour. Spanish. About 1500-20. 2 ft. 10 in. by 16½ in., and 21 in. by 17 in. Bought (Robinson collection). 113, 113*a*.-'80.

1443. DAMASK, silk and cotton, two pieces, diapered floral pattern in grey on yellow ground. Spanish. About 1550. 3 ft. 11 in. by 8 in., and 3 ft. 3 in. by 8 in. Bought (Robinson collection). 283, 382*a*.-'80.

1444. DAMASK, silk and cotton, crimson lake, with pine-apple and flower pattern. Spanish. About 1600. 3 ft. 4 in. by 19 in. Bought (Robinson collection). 289.-'80.

1445. DAMASK, silk, large foliated pattern in crimson and white. Spanish. About 1580. 4 ft. 7 in. by 22½ in. Bought (Robinson collection). 298.-'80.

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1446. EMBROIDERY, on gray velvet, interlaced patterns in silver and gold thread; in one corner is an armorial shield in silver and coloured silks; a portion of a saddle cloth. Spanish. 16th century. 20½ in. by 6½ in. (Bock collection.) 8348.-'63.

1447. EMBROIDERY, a small panel of white silk, worked with flowers in coloured silks and gold thread; in the centre is a miniature, in water colours on vellum, of St. Francis of Assisi clasping a skull, with a rosary and instruments of penance, and contemplating a portable cross or crucifix. Spanish. Late 17th or early 18th century. 6½ in. by 5¼ in. Bought, 15*s*. 226.-'76.

1448. EMBROIDERY, a small panel of white silk worked with flowers in coloured silks and gold thread; in the centre is a miniature, in water colour on vellum, of St. Anthony of Padua holding the infant Saviour in his arms. Spanish. Late 17th or early 18th century. 6½ in. by 5¼. in. Bought, 15*s*. 227.-'76.

1449. EMBROIDERY, a "pale" for covering the paten. In the centre is the Annunciation, in each corner is a rose with the medallion head of a saint forming the middle, the rest of the ornament is flowers and foliage; all worked in gold and silvered thread and coloured silks on white satin. Spanish. Early 17th century. 10½ in square. Bought (with 545 to 576, 150*l*). 559.-'75.

1450. EMBROIDERY, a strip of white silk, worked with flowers and foliage in floss silks. Italian. First half of 17th century. Length, 7 ft. 3½ in.; width, 7 in. Bought (Robinson collection). 95.-'80.

1451. EMBROIDERY, two strips of white silk, with an appliqué pattern of conventional foliage in green velvet. Probably portions of an orfrey. Spanish. First half of 16th century. Length, 3 ft. 11½ in. and 3 ft. 1 in.; width, 2½. in. Bought (Robinson collection). 96, 96*a*.-'80.

1452. EMBROIDERY, floral design in green velvet sewn on a ground of amber silk. Spanish. About 1520. 2 ft. 5½ in. by 10 in. Bought (Robinson colletion). 123.-'80.

1453. EMBROIDERY, a panel of crimson velvet with an appliqué pattern in gold tissue outlined with gold thread. Probably the back of a chair. Spanish. About 1540. 2 ft. 8 in. by 22 in. Bought (Robinson collection). 126.-'80.

1454. EMBROIDERY, crimson silk diaper pattern on canvas ground. Moorish or Hispano-Moresco ("Mudejar") work.

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16th century. 5ft. 10 in. by 17 in. Bought (Robinson collection). 146.-'80.

1455. EMBROIDERY, an oblong panel, worked with a diaper pattern of geometrical forms in floss silk. Spanish. About 1560. 19½ in. by 17 in. Bought (Robinson collection). 158.-'80.

1456. EMBROIDERY, piece of canvas, worked with a geometrical diaper in coloured silk. From Granada. Hispana-Moresco. 14th century. 2 ft. 6 in. by 22 in. Bought (Robinson collection). 249.-'80.

1457. FRINGE, silk, various colours and designs, 23 pieces, from the Treasury of St. Mary's Church, Dantzig. Spanish. 16th century. 794 to 813.-'75.

1458. GAUZE, silk, two small pieces, pale blue and white stripes. French (Lyons). Second half of 18th century. Each 10 in. by 9½ in. Bought (Robinson collection). 305, 305*a*.-'80.

1459. GLOVES, pair of, crimson silk embroidered with gold thread; part of the ceremonial vestments probably of a Cardinal Archbishop. Spanish. About 1540. Length, 12¾ in. Bought (Robinson collection). 276, 276*a*.-'80.

1460. HANGING, a "cloth of estate" for the back of a throne or chair of state; appliqué or patchwork of green silk and crimson velvet outlined with yellow in a bold floral pattern. Spanish. First half of 16th century. 9 ft. 3 in. by 4 ft. 4 in. Bought (Robinson collection). 266.-'80.

1461. HOOD of a Dalmatic, white satin, with appliqué satin flowers and sacred symbols, bound with gold lace, with silk cords, and silk and gold tassel. Spanish. 17th century. Width, 23¼ in.; 8⅛ in. deep. Bought, 10*s*. 281.-'70.

1462. HOOD of a Dalmatic, white satin, with appliqué satin flowers and sacred symbols, bound with gold lace, with silk cords, and silk and gold tassel. Spanish. 17th century. Width, 23½ in.; 8¼ in. deep. Bought, 10*s*. 218.-'70.

1463. HUMERAL veil, silk damask, white ground enriched with coloured flowers and sacred symbols. Spanish. 17th century. Length, 8 ft. 4½ in.; width, 1 ft. 10 in. Bought, 2*l*. 278.-'70.

1464. HUMERAL veil, the centre of purple damask, traversed by two bands of gold lace, the ends of white satin, joined

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in two pieces, with appliqué floriated ornament; edged with silk fringe. Spanish. 17th century. Length, including fringe, 8 ft. 9½ in.; width, 1 ft. 10 in. Bought, 2*l*. 279.-'70.

1465. HUMERAL veil, portion of, white silk damask with flowers in colours, gold, and silver, the centre of crimson velvet with bold floriated pattern in embroidery of silk and gold; edged with silk fringe. Spanish. 17th century. Length, including fringe, 5 ft. 3 in.; width, 22 in. Bought, 3*l*. 288.-'70.

1466. LACE, square of, rose point, scrolled leaves and flowers on open ground. Spanish. 17th century. 10¼ in. square. Bought, 10*l*. 10*s*. 835.-'68.

1467. LACE, a piece of border; silk, with bold flower pattern. Spanish. Late 16th century. Length, 4 ft. 5 in.; width, 4⅞ in. Bought, 8*l*. 187.-'74.

1468. LACE, an oblong piece, "rose point," with bold floral pattern. Spanish. 17th century. Length, 2 ft. 7 in. width, 10 in. Bought (with 545 to 576, 150*l*.). 549.-'75.

1469. LACE, an oblong piece; "bone point," with bold floral pattern. Spanish. 17th century. Length, 2 ft. 7 in.; width, 7 in. Bought (with 545 to 576, 150*l*.). 550.-'75.

1470. LACE, an oblong piece; "bone point," with bold floral pattern. Spanish. 17th century. Length, 2 ft. 6 in.; width, 7 in. Bought (with 545 to 576, 150*l*.). 551.-'75.

1471. LACE, an oblong piece; "bone point," with bold floral pattern. Spanish. 17th century. Length, 2 ft. 3 in.; width, 4½ in. Bought (with 545 to 576, 150*l*.). 552.-'75.

1472. LACE, a square piece, or "pale" for covering the paten; "rose point," with two angels holding up the chalice, above which is the sacred monogram with rays. Spanish. 16th or 17th century. 7¼ in. square. Bought (with 545 to 576, 150*l*.). 556.-'75.

1473. LACE, silver and gold thread various patterns, 25 pieces. From the Treasury of St. Mary's Church, Dantzig. Spanish. 18th century. 866 to 890.-'75.

1474. LACE, square of, highly raised "rose point," with "brides" of double pearl, and raised galleries on the ribs of the pattern. Probably a "pale" for covering a paten. Spanish. 17th century. 6½ in. square. Bought, 2*l*. 2*s*. 248.-'79.

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1475. LACIS, two pieces, of bold floral design, mounted on crimson silk. Spanish. 17th century. Each 2 ft. 10 in. by 6 in. Bought (Robinson collection). 284, 284*a*.-'80.

1476. LINEN FABRIC, blue with a diaper pattern, wrought with gilt parchment. Spanish. 14th century, $7\frac{1}{2}$ in. by $4\frac{5}{8}$ in. (Bock collection.) 7095.-'60.

1477. MANIPLE, crimson silk damask, the ends trimmed with silk fringe. Spanish. 17th century. Length, 3 ft. $3\frac{3}{4}$ in.; width, 8 in. Bought, 4*s*. 287.-'70.

1478. MANIPLE, scarlet silk, covered with "rose point" lace. Probably Spanish. 16th century. Length, 3 ft. 1 in.; width of ends, $9\frac{1}{4}$ in. Bought, 25*l*. 745.-'70.

1479. MANIPLE, linen, with outlined flower pattern, the spaces filled in with crimson silk, with trimming of gold lace. Spanish. Length, 3 ft. 2 in.; width, $9\frac{1}{2}$ in. Bought, 1*l*. 10*s*. 1413.-'71.

1480. MANTLE of the law scroll, crimson velvet and silver tissue, richly embroidered in gold thread, with flower scrolls and fruit, regal crowns, and the furniture of the Jewish worship, with a representation of the Ark of the Sephardic (Spanish and Portuguese) synagogue at Amsterdam, for which it was made; fringed with gold lace and silvered tassels. Spanish. 17th century. Length, including fringe, 3 ft. 9 in.; circumference at bottom, 6 ft. 9 in. Bought, 70*l*. 349.-'70.

1481. MOREEN, silk and linen; large crimson pattern of vases of flowers on whitish ground. Spanish. 16th century. 22 in. by 18 in. Bought, 1*l*. 986.-'77.

1482. NAPKINS (twelve), linen, worked with floral and geometrical designs, and borders in crimson silk. Spanish. First half of the 16th century. Various dimensions. Bought (Robinson collection). 223 to 234.-'80.

1483. ORFREY of a dalmatica, crimson satin, embroidered in coloured silks and gold and silver threads, with a chalice in the centre surrounded by floral scrolls inclosing baskets of fruit and dragon heads. Spanish. About 1540. 22 in. by $8\frac{3}{4}$ in. Bought (Robinson collection). 97.-'80.

1484. ORFREY of a dalmatica, crimson satin, embroidered in coloured silks and gold and silver threads, with a chalice in the centre surrounded by floral scrolls inclosing

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baskets of fruit and dragon heads. Spanish. About 1540. 22 in. by 8¾ in. Bought (Robinson collection). 98.-'80.

1485. ORFREY of a cope or antependium, a portion, black velvet, with appliqué ornament of scroll foliage and a human skull in white and yellow satin edged with white and gold. For use at mortuary mass or during Lent. Spanish. About 1520. 2 ft. 3½ in. by 8¾ in. Bought (Robinson collection). 99.-'80.

1486. ORFREY of an antependium or altar frontal, a portion, blue satin, with appliqué ornament of floral and other scrolls, and the name of the Virgin Mary, crowned and within a frame, in coloured satins. Spanish. About 1540. 3 ft. 9 in. by 10¾ in. Bought (Robinson collection). 102.-'80.

1487. ORFREY of a dalmatic, crimson satin, embroidered in coloured silks, gold and silver thread, with a vase of fruit in the centre surrounded by foliated scrolls, among which eagles' and dragon heads appear. Duplicate of No. 145.-1880. Spanish. About 1540. 22 in. by 16½ in. Bought (Robinson collection). 119.-'80.

1488. ORFREY of a dalmatic, crimson satin, embroidered in coloured silks, gold and silver thread, with a vase of fruit in the centre surrounded by foliated scrolls, among which eagles' and dragon heads appear. Duplicate of No. 119.-'80. Spanish. About 1540. 22 in. by 16½ in. Bought (Robinson collection). 145.-'80.

1489. ORFREY of a cope, a portion only; figures of St. James the Greater, St. John the Baptist, and St. Anthony of Padua, embroidered in coloured silks and gold thread. A piece of crimson velvet is attached. Spanish. About 1530. 4 ft. 8 in. by 16 in. Bought (Robinson collection). 148.-'80.

1490. ORFREY of a cope, a portion, crimson velvet, embroidered in coloured silks and gold thread, with medallions of saints, masks, griffins, and foliations, and edged with gold lace. Spanish. About 1500-20. 3 ft. 3 in. by 8¾ in. Bought (Robinson collection). 155.-'80.

1491. ORFREY of a cope or chasuble, two portions, crimson satin, embroidered in coloured silks and gold thread with the coronation of the Virgin, St. George, and foliated scrolls, and edged with gold lace. Spanish. About 1550. 3 ft. 11 in. by 8 in., and 19 in. by 8 in. Bought (Robinson collection). 156, 156*a*.-80.

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1492. ORFREY of an antependium, or altar frontal, crimson velvet, with embroidery of foliated strapwork ornament in gold and silver thread with coloured silk; knotted gold fringe at the bottom. Spanish. About 1530. Length, 9 ft. 2 in.; width, 10¾ in. Bought (Robinson collection). 246.-'80.

1493. ORFREY of an antependium or altar frontal, three pieces, crimson velvet, with appliqué and embroidered ornament of sacred monograms and foliations in yellow silk and gold thread. Spanish. About 1550. Length, 6 ft. 6 in., 2ft. 5½ in., 2 ft. 5½ in.; width, 10 in. Bought (Robinson collection). 248 to 248*b*.-'80.

1494. ORFREYS, three wide and four narrow, green velvet, with floral ornament in appliqué satin and silk embroidery. Spanish. 16th century. The larger, 22 in. by 15 in.; the smaller, 21½ in. by 7½ in. Bought (Robinson collection). 260 to 260*f*.-'80.

1495. ORFREY of a cope, dark green velvet, with floral ornament in appliqué work and silk embroidery. Spanish. 16th century. Length, 7 ft. 4 in.; width, 10½ in. Bought (Robinson collection). 261.-'80.

1496. ORFREY of a cope, green satin, embroidered in gold with pomegranates, and in gold and silver with sheaves of arrows, the devices of Isabella of Castile. The vestment of which this formed a part probably belonged to the private chapel of the Queen. Spanish. About 1490-1500. 4 ft. by 6¾ in. Bought (Robinson collection). 271.-'80.

1497. QUILT, white silk, embroidered in rich colours, with intertwined garlands of flowers and emblematical devices. Spanish or French. Early 18th century. 7 ft. square. Bought, 40*l*. 1276.-'71.

1498. RIBBONS, eighteen pieces, various colours and patterns. From the Treasury of St. Mary's Church, Dantzig. Spanish. 18th century. 814 to 830.-'75.

1499. SATIN, three pieces, pattern of dancing figures, after the wall paintings at Herculaneum, in pale red on black ground, with embroidered sprigs, bordered in black and blue, and laid upon yellow satin. Similar hangings are in the Royal Palace at Madrid. Neapolitan or Spanish. End of 18th century. Length of each piece, 10 ft. 2 in.; width, 21¾ in. in. Bought, 6*l*. 1274 to 1274*b*.-'71.

1500. SATIN, white ground, woven with pattern of flowers and butterflies in rich colours. Spanish. Second half of 18th

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century. Length, 10 ft. 10 in.; width, 2 ft. 5½ in. Bought, 5*l.* 10*s.* 1275.-'71.

1501. SATIN, marone ground, embroidered with bold scrolls in gold thread, and borders of gold and silver threads. Spanish. About 1700. Length, 41 in.; width, 28 in. Bought, 5*l.* 1278.-'71.

1502. SATIN, a piece in three breadths, and a single breadth, amber ground, with a pattern in velvet of vases of flowers and birds of a darker shade. Spanish (Talavera). 18th century. 9 ft. 5½ in. by 2 ft. 5 in. Bought, 18*l.* 18*s.* 65*a.*-'73.

1503. SILK damask, crimson ground, pattern of flowers. Spanish. 15th century. 12 in. by 9¾ in. (Bock collection.) 7010.-'60.

1504. SILK damask, green, with a rich diaper pattern. Spanish. 16th century. 23 in. by 16¾ in. (Bock collection.) 7053.-'60.

1505. SILK damask, white, with rose and pomegranate pattern in embroidery of gold thread. Spanish. Late 15th century. 18½ in. by 14 in. (Bock collection.) 8326.-'63.

1506. SILK, red ground, yellow patterns of birds with a crescent moon between them, in an octagonal framework of linked squares. Spanish. 13th century. 8½ in. by 6 in. (Bock collection.) 8567.-'63.

1507. SILK damask, red, with pattern in yellow of the French fleur-de-lys, and the castle of Castile; being the armorial bearings of St. Louis and Queen Blanche of Castile. Spanish. 13th century. 10 in. by 6¼ in. (Bock collection.) 8592.-'63.

1508. SILK damask, green silk and gold thread, striped pattern of Oriental character interchanged with bands of birds and flowers. Spanish. 14th century. Length, 13 in.; width, 8 in. (Bock collection.) 8601.-'63.

1509. SILK damask, blue and yellow; the pattern of lozenge-shaped compartments filled with alternate quadrangular designs. Southern Spanish. 14th century. 10½ in. by 8 in. (Bock collection.) 8627.-'63.

1510. SILK damask, a fragment, deep purple ground; the pattern, a circle inclosing a heart-shaped ornament in red. Southern Spanish. 14th century. 6 in. by 5½. (Bock collection.) 8631.-'63.

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1511. SILK damask, on ground of gold thread; the pattern is divided into squares containing alternately a crescent moon and an eight-petalled flower, within which is an Arabic inscription. Hispano-Moresco. 14th century. 5⅜ in. by 13¾ in. (Bock collection.) 8639.-'63.

1512. SILK damask, crimson ground, with pine-apple pattern in green, white, and fawn colour. Spanish. 15th century. 21 in. by 16½ in. (Bock collection.) 8650.-'63.

1513. SILK damask, crimson ground, with pomegranate and flower pattern in green, white, and gold-coloured silks. Spanish. 16th century. Length, 17 in.; width, 15½ in. (Bock collection.) 1264.-'64.

1514. SILK damask, violet colour, with large palmate pattern of conventional leaves. Borders and Gothic inscriptions in gold thread have been sewn on. Spanish. 15th century. Length, 2 ft. 2½ in.; width, 1 ft. 6 in. (Bock collection.) 1294.-'64.

1515. SILK damask, rose-coloured ground, with yellow pattern of rectangular strapwork, and geometric roses. Southern Spanish. 14th century. Length, 6 in.; width, 5½ in. (Bock collection.) 1303.-'64.

1516. SILK damask, red ground, with complicated geometric pattern of Oriental character in coloured silks. Southern Spanish. 15th century. Length, 22½ in.; width, 18½ in. (Bock collection.) 1312.-'64.

1517. SILK damask, red, with pomegranate pattern. Spanish. 15th century. Length, 14 in.; width, 13¼ in. (Bock collection.) 1345.-'64.

1518. SILK damask, crimson, with pattern of pomegranates within tressured divisions. Spanish. 15th century. Length, 20 in.; width, 14⅜ in. (Bock collection.) 1336.-'64.

1519. SILK damask, grass green, with modified pomegranate pattern within flattened elliptic divisions. Spanish. Early 16th century. Length, 33 in.; width, 12½ in. (Bock collection.) 1355.-'64.

1520. SILK damask, red ground, with large floral pattern in yellow. Spanish. 16th century. Length, 20 in.; width 11¼ in. (Bock collection.) 1360.-'64.

1521. SILK damask, reddish purple with small floral pattern. Spanish. 16th century. Length, 10⅜ in.; width, 6⅞ in. (Bock collection.) 1363.-'64.

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1522. SILK damask, blue ground, with yellow lozenge pattern. From the Treasury of St. Mary's Church, Dantzig. Spanish. Late 14th century. 11½ in. by 8½ in. Bought, 15*s.* 774.-'75.

1523. SILK fabric, figured, with woollen warp, the pattern of leaves, flowers, &c. Spanish. 16th century. 4¾ in. by 3½ in. (Bock collection.) 7007.-'60.

1524. SILK fabric, diaper pattern, in yellow on crimson ground. Spanish moresque. 14th century. 5½ in. by 8 in. (Bock collection.) 7032.-'60.

1525. SILK fabric, geometrical pattern of brilliant colours. Spanish (Moorish). 15th century. 1 ft. 10½ in. by 1 ft. 2¼ in. (Bock collection). 7038.-'60.

1526. SILK fabric, yellow ground, diapered pattern in blue, of foliation alternating with a shield of arms. Spanish. Early 17th century. 20 in. by 17 in. (Bock collection.) 7054.-'60.

1527. SILK fabric, green, with a diaper pattern in gold burnished thread. Spanish. Early 15th century. 4 in. by 16¼ in. (Bock collection.) 7067.-'60.

1528. SILK fabric, yellow ground with a diaper of somewhat pear-shaped pattern, and imitations of Arabic letters. Spanish. 14th century. 6 in. by 3 in. (Bock collection.) 8231.-'63.

1529. SILK fabric, ground dark blue, pattern yellow, in a zigzag arabesque. Southern Spanish. 14th century. 12½ in. by 8½ in. (Bock collection.) 8290.-'63.

1530. SILK fabric, dark red ground, with yellow diaper. Southern Spanish. 15th century. 10¼ in. by 6½ in. (Bock collection.) 8296.-'63.

1531. SILK fabric, crimson ground, the pattern in green of open arabesque spread in wide divisions. Southern Spanish. 14th century. 17½ in. by 6 in. (Bock collection.) 8297.-'63.

1532. SILK fabric, crimson ground, with yellow diaper. Spanish. 14th century. 18¼ in. by 12½ in. (Bock collection.) 8298.-'63.

1533. SILK tissue, green ground, damasked with gold in an elaborate pomegranate pattern. Spanish. 15th century. Length, 1 ft. 11 in.; width, 1 ft. 2 in. (Bock collection.) 8590.-'63.

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1534. SILK tissue, a fragment, crimson and gold thread, crossed by three green and white stripes; Latin inscriptions in white are woven on either side of the stripes. Spanish. 14th century. 7 in. by 6 in. (Bock collection.) 8595.-'63.

1535. SILK and cotton damask, green covered, with elliptic pattern of conventional character. Southern Spanish. 14th century. Length, 16½ in.; width, 4¾ in. (Bock collection.) 1240.-'64.

1536. SILK and cotton damask, green, with pattern of lozenges inclosing geometric designs. Southern Spanish. 13th century. Length, 9¾ in.; width, 7 in. (Bock collection.) 1242.-'64.

1537. SILK and cotton damask (two pieces), pale blue and red, with pattern of conventional foliage. Spanish. 15th century. 7¼ in. by 6¾ in., and 5½ in. by 5¼ in. (Bock collection.) 1292, 1292*a*.-'64.

1538. SILK and gold damask, red ground, with pine-shaped pattern in gold thread. Southern Spanish. 15th century. Length, 9 in.; width, 8¾ in. (Bock collection.) 1301,-'64.

1539. SILK and gold damask, crimson ground, with bold pine-shaped pattern of flowers and foliage in gold. Spanish. Late 15th century. Length, 22½ in.; width, 9 in. (Bock collection.) 1333.-'64.

1540. SILK and gold damask, light brown ground, with raised floral pattern, interspersed with gold pomegranates and coloured silk flowers. Spanish. 16th century. Length, 16¼ in.; width, 12 in. (Bock collection.) 1341.-'64.

1541. SILK and linen tissue, the ground dark blue, the pattern yellow, consisting of arcades, beneath which are hawks, the initial M., surmounted by a crown of fleur-de-lys, in gold thread, is inserted in the alternate rows of arches. Southern Spanish. 14th century. 18 in. by 10¼ in. (Bock collection.) 8265.-'63.

1542. STOLE, crimson silk damask, the ends trimmed with silk fringe. Spanish. 17th century. Length, 7 ft. 6 in.; width, 8¼ in. Bought, 6*s*. 286.-'70.

1543. STOLE, scarlet silk, covered with "rose point" lace. Probably Spanish. 16th century. Length, 7 ft. 2 in.; width of ends, 9 in. Bought, 45*l*. 744.-'70.

1544. STOLE, linen, with outlined flower pattern, the spaces

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filled in with crimson silk, with trimming of gold lace. Spanish. Length, 7 ft. 1½ in.; width, 9½ in. Bought, 3*l.* 1412.-'71.

1545. STUFF, silk and linen, stripes of white, blue, and reddish brown. Spanish. 17th century. 18 in. by 11 in. Bought, 12*s.* 987.-'77.

1546. STUFF, silk and linen, white flowers on stripes of red, green, and purple. Spanish. 16th century. 14½ in. by 12½ in. Bought, 12*s.* 988.-'77.

1547. TABLE cover, border of silk embroidery of vases, with flowers under arcades, on open canvas ground. Spanish. 17th century. Length, 16 ft. 5 in.; width, 10½ in. Bought, 2*l.* 10*s.* 290.-'70.

1548. TABLE cover, unbleached linen, embroidered with flowers in floss silk, with broad white "lacis" edging all round. Spanish. First half of 18th century. 4 ft. 8 in. by 3 ft. 2 in. Bought (Robinson collection). 253.-'80.

1549. TABLE cover, green silk, with an inserted border of embroidery in floss silk on dark blue net, and fringed all round. Spanish. 17th or early 18th century. 5 ft. 8 in. by 3 ft. 9½ in. Bought (Robinson collection). 255.-'80.

1550. TABLE covers (?) two, alternating square panels of white lacis, and fabulous animals, birds, &c., in coloured silk, fringed. Spanish. First half of 16th century. 4ft. 6 in. by 2 ft. 1 in., (*a*) 4 ft. 6 in. by 2 ft. 1 in. Bought (Robinson collection). 263 to 263*b*.-'80.

1551 TABLE cover, fine "tape guipure" lace laid on red silk. The sixth circle from the centre is formed by the collar, with jewels of the Golden Fleece, and within the four corners are two-headed eagles, displayed and surmounted by the crown of Spain. This was the toilet cover of King Philip IV. of Spain. Spanish. First half of 17th century. 4 ft. 5 in. by 4 ft. 4 in. Bought (Robinson collection). 270.-'80.

1552. TABLE cover, crimson damask, with borders of crimson velvet enriched with floral ornament in appliqué yellow satin, with silk embroidery. Spanish. About 1590. 6 ft. 8½ in. by 5 ft. 6 in. Bought (Robinson collection). 274.-'80.

1553. TAPESTRY, an oblong piece of Toledo maufactured, wrought in coloured silks. In the centre is a shield of arms surmounted by a coronet, and with military trophies at the sides and bottom; the border is occupied by floral

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scrolls, birds, animals, and trophies. Spanish. Middle of 17th century. Height, 10 ft.; width, 8 ft. 2 in. Bought, 25*l*. 526.-'77.

1554. TISSUE, silk and linen; diaper of yellow stars on a crimson ground. Spanish. 15th century. 2¼ in. by 5¾ in. (Bock collection.) 7035.-'60.

1555. TISSUE, silk, floriated diaper in crimson on ground of gold thread. Spanish. 16th century. 8½ in. by 12½ in. (Bock collection.) 7055.-'60.

1556. TISSUE, silk, wool, linen, and gold thread, diapered pattern, originally green and white. Spanish. 15th century. 14¾ in. by 7½ in. (Bock collection.) 7058.-'60.

1557. TISSUE, woven of silk and linen, ground Tyrian purple with Romanesque pattern in white. Hispano-Moresco. 13th century. 11½ in. by 6 in. (Bock collection.) 8248.-'63.

1558. TISSUE, cotton warp, silk and gold woof, with pattern of birds and stags among foliated ornament. Spanish. 14th century. 2 ft. 5 in. by 11¼ in. (Bock collection.) 8267.-'63.

1559. TISSUE, silk and gold, green ground, pattern in gold of an interlaced knot on which rest birds. Southern Spanish. Early 14th century. 8½ in. by 4 in. (Bock collection.) 8272.-'63.

1560. TISSUE, dark purple silk and silver, relieved with crimson thrown up in small portions; the pattern is a bold arabesque in which occur dragons' heads, grotesque animals and birds, together with inscriptions in imitation of Arabic. Southern Spanish. Early 15th century. 24 in. by 19 in. (Bock collection.) 8286.-'63.

1561. TISSUE, a small piece, probably for covering the side of a casket, coarse linen and silver thread with flowers. Spanish. 16th century. 5½ in. by 3 in. Bought, 8*s*. 1019.-'77.

1562. TOILET cover, unbleached linen embroidered in black silk with flowers and birds, a vase, and the name "Loyso Maria Rioman," scalloped lace border, probably from Andalusia. Spanish. 18th century. 4 ft. 2½ in. by 2 ft. 4½ in. Bought (Robinson collection). 267.-'80.

1563. VALANCE of bed or canopy of state, two pieces, striped silk overlaid with silk net embroidered in floss silk with a large floral design and heraldic insignia of Don Lorenzo

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Carafa de Marra, Duke of Sabioneta, Grandee of Spain. Spanish, About 1560. 6 ft. 10 in. by 2 ft. 9 in., and (*a*) 6 ft. by 2 ft. 9. in. Bought (Robinson collection). 272, 272*a*.-'80.

1564. VELVET, panel, figured Spanish or Italian. About 1500. Length, 4 ft.; width, 2 ft. 2 in. 4*l*. 4061.-'56.

1565. VELVET, blue, embroidered with gold thread, pine-apple diaper pattern, a portion of a chasuble. Spanish. 15th century. 15 in. by 9½ in. (Bock collection.) 7079.-'60.

1566. VELVET, ground of crimson, bordered with green, brown, white, and purple, and crossed by bands of gold thread; probably for secular use. Spanish. 16th century. 13 in. by 5 in. (Bock collection.) 8314.-'63.

1567. VELVET, gold diaper on claret ground, portion of a cope. Spanish (?). About 1480. 2 ft. ½ in. by 21 in. Bought (Robinson collection). 116.-'80.

1568. VELVET, crimson, embroidered with a kind of fleurs-de-lys in gold thread, part of a cope. First half of 16th century. 20 in. by 18½ in. Bought (Robinson collection). 120.-'80.

1569. VELVET, large green floral pattern in double pile, on a ground of silver tissue. Second half of 16th century. 3 ft. 1½ in. by 21 in. Bought (Robinson collection). 147.-'80.

1570. WALL hanging, crimson silk damask, brocaded with flowers, scrolls, and birds, in gold thread. Spanish. Second half of 17th century. 8 ft. 7 in. by 2 ft. 2 in. Bought (Robinson collection). 275.-'80.

1571. WALL hanging, silk and cotton damask, blue flowers on yellow ground. Spanish or Italian. About 1550. 9 ft. by 19 in. Bought (Robinson collection). 287.-'80.

Portuguese Textiles.

1572. BROCATEL, the chasing of the stag and wild bulls represented in red on yellow ground. Portuguese. 17th century. 6 ft. 7 in. by 2 ft. ¼ in. Bought, 5*l*. 1172.-'77.

1573. MANTLE, cambric, embroidered with figures of armed men, and all sorts of animals, outlined in white silk. Portuguese. 16th century. 2 ft. 9 in. by 4 ft. 11 in. Bought, 3*l*. 1016.-'77.

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PAINTINGS.

1574. RETABLE of an Altar (see Furniture and Woodwork).

1575. PAINTING, water-colour, the court of lions, in the Alhambra, Granada. By John Dobbin. Executed from a sketch made in 1859; signed; in frame, glazed. English. Sight measure, height, 38 in.; width, 30 in. Given by John Dobbin, Esq. 1674.-'71.

1576. PAINTING in oil on canvas; subject, a pageant in the city of Brussels; said to represent a fête given by the Jesuits in commemoration of the victory of Pavia by Charles V. Flemish. Painted by Denis Alsloot, 1616; formerly in the gallery of the Escurial; others of this series still exist. 12 ft. 6 in. by 3 ft. 10 in. Bought, 84*l*. 5928.-'59.

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INDEX OF NAMES OF LENDERS.

PAGE

HER MAJESTY THE QUEEN 85, 86

HIS MAJESTY THE KING OF SPAIN 46, 47, 52, 53

HIS MAJESTY THE KING OF PORTUGAL 55, 56

HIS ROYAL HIGHNESS THE DUC D'AUMALE 69

Alcochète, Mons. le Baron d' 69-71

Amherst, Mr. W. A. Tyssen, M.P. 86

Barre, Mons. Emile 71

Baüer, Don Ignacio 46, 52

Beja, Convent of the Conception 66, 67

Beja, Church of S. Salvador 68

Beja, Convent of Santa Clara 67

Beja, Convent da Esperanza 67

Beja, Registrar of the See of... ... . 66, 68

Béraudière, Mons le Comte de 71

Beurdeley, fils Mons. Alfred 71

Birchall, Mr. I. Dearman 86

Boiss, Madame 71, 72

Borba, Portugal, Convent de N. S. Servas de 66

Castellani, Signor 86

Charvet, Mons. I. 72

Chellas, Convent of, near Lisbon 62-64

Cook, Mr. Francis (Visconde de Montserrat in Portugal)... ... 86-93

Corti, Count 93

Crampton, Sir John Bart., K.C.B. 93, 94

Cuba, Portugal, Recolhimento de 66, 68

Davillier, Mons. le Baron 72-75

Davis, Mr. Frederick 94, 95

Diaz del Moral, Don Mariano 46

Downside, The Prior of 95

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PAGE

Evora, Portugal, Cathedral of 64
Evora, Portugal, Convent of Santo Antão 64
Evora, Portugal, Convento Novo 64
Evora, Portugal, Convent of S. Bento de Castris 64, 65
Evora, Portugal, Convent of Santa Clara 64, 65
Evora, Portugal, Convent of St. Catharina 64, 65
Evora, Portugal, Convent of Paraizo 64

Falbe, His Excellency Mons. de 95
Falkener, Mr. E. 95
Faro, Portugal, Cathedral of... 66
Faro, Portugal, Church of San Pedro 68
Ford, Mrs. 96
Forster, Mr. J. Carey 96
Fortuny, Madame 76
Franks, Mr. A. W., F.R.S., F.S.A. 96, 97

Gagneur de Patornay, Mons. 76
Goupil, Mons. Albert 76

Hope, Right Hon., A. J. B. Beresford, M.P. 97

Ibanez, Don José 50
Inglefield, Admiral Sir Edward A., K.C.B. 97

Jamarin, Mons. P. 77
Joseph, Mr. Edward 97, 98

Kantzow, Rear Admiral de 98
Kennett, Mrs. Barrington 98

Layard, Right Hon. Sir Henry A., G.C.B. 98
Lisbon, Academy of the Fine Arts 56-60
Lisbon, Cathedral of 61, 62
Lisbon, H. E., the Cardinal Patriarch of 56
Lœwenstein, frères M.M. 77
Lorbes de Aragon, Don Marcial 53, 54
Luz Carnide, Church of N. S. de 66

Malcolm of Poltalloch, Mr. John 99
Mannheim, Mons. Charles 77
Marks, Durlacher Brothers, Messrs. 99
Mayo, Rev. Theodore 99
Montemor-o-Novo, Portugal, Misericordia de 65
Moura, Portugal, Convent of 66
Murrieta, Mr. Adriano de 100

National Archæological Museum, Madrid ... 45, 46, 48, 49, 50, 51, 52, 53
National Library, Madrid 53

Odiot, Mons. E. 77
Ottaway, Mr. I. 100

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PAGE

Pattison, Mrs. Mark 100
Porto, Cathedral of 65
Porto, Public Library of 65
Powerscourt, Viscount, K.P. 100

Recappé, Mons. Paul 77, 78
Rico y Sinobar, Don Manuel... ... ... 46, 47, 48, 53
Robinson, Mr. T. C., F.S.A.... 100-104
Rolls, Mr. J. A., M.P. 104
Rothschild, Baron Ferdinand de 104
Roussel, Mons. 78
Royal Armoury, Madrid 46, 47
Royal Palace, Madrid 53
Royal United Service Institution 105

Sainsbury, Mr. H. 105
Sandeman, Mr. Albert G. 105
Sandeman, Mrs. George G. 105, 106
Sandeman, Colonel J. G. 106, 107
Santurce, Marquesa de 107
Schreiber, Lady Charlotte 108-110
Scott, Mr. Arthur R. 110
Seillière, Baron 78
Sichel, Madame 78
Singer, Mr. T. W. 110
South Kensington Museum 113-208
Spencer, Earl, K.G. 111
Spitzer, Mons. F. 78-83
Spread, Mr. J. W. 111
Stein, Mons. Charles 83, 84
Stettiner, Mons. Henri 84

Tassinari et Chatel, M.M. 84

Valencia de Don Juan, Conde de 48, 50, 51, 52
Villaamil y Castro, Don José 50
Villa Viçosa, Portugal, Convent of Chagas... 65
Villa Viçosa, Portugal, Convent of Santa Cruz 65

Walker, Mrs. J. Douglas 111
Wallace, Sir Richard Bart., M.P. 111, 112
Wallis, Mr. Henry 112
Willett, Mr. Henry 112

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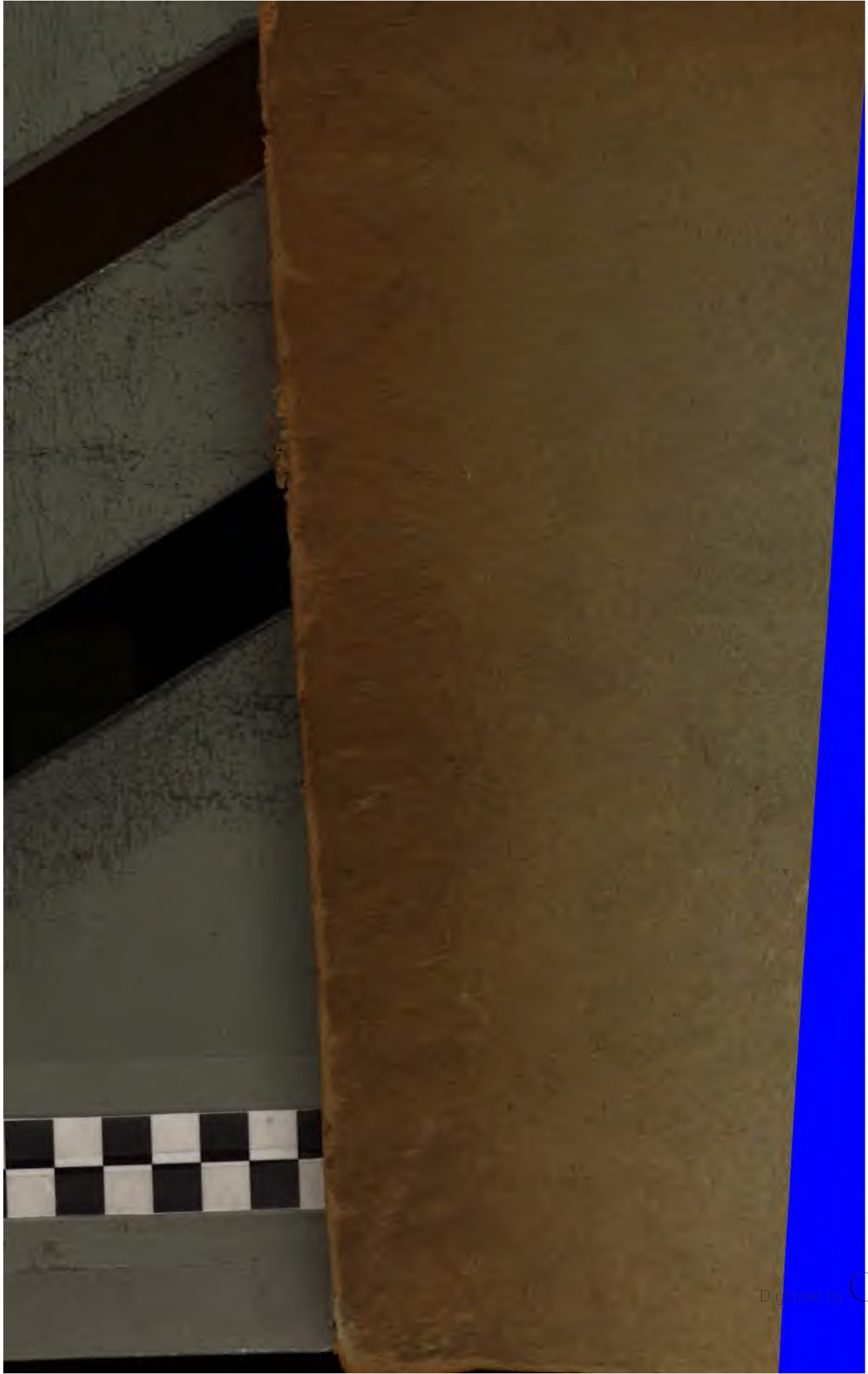

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